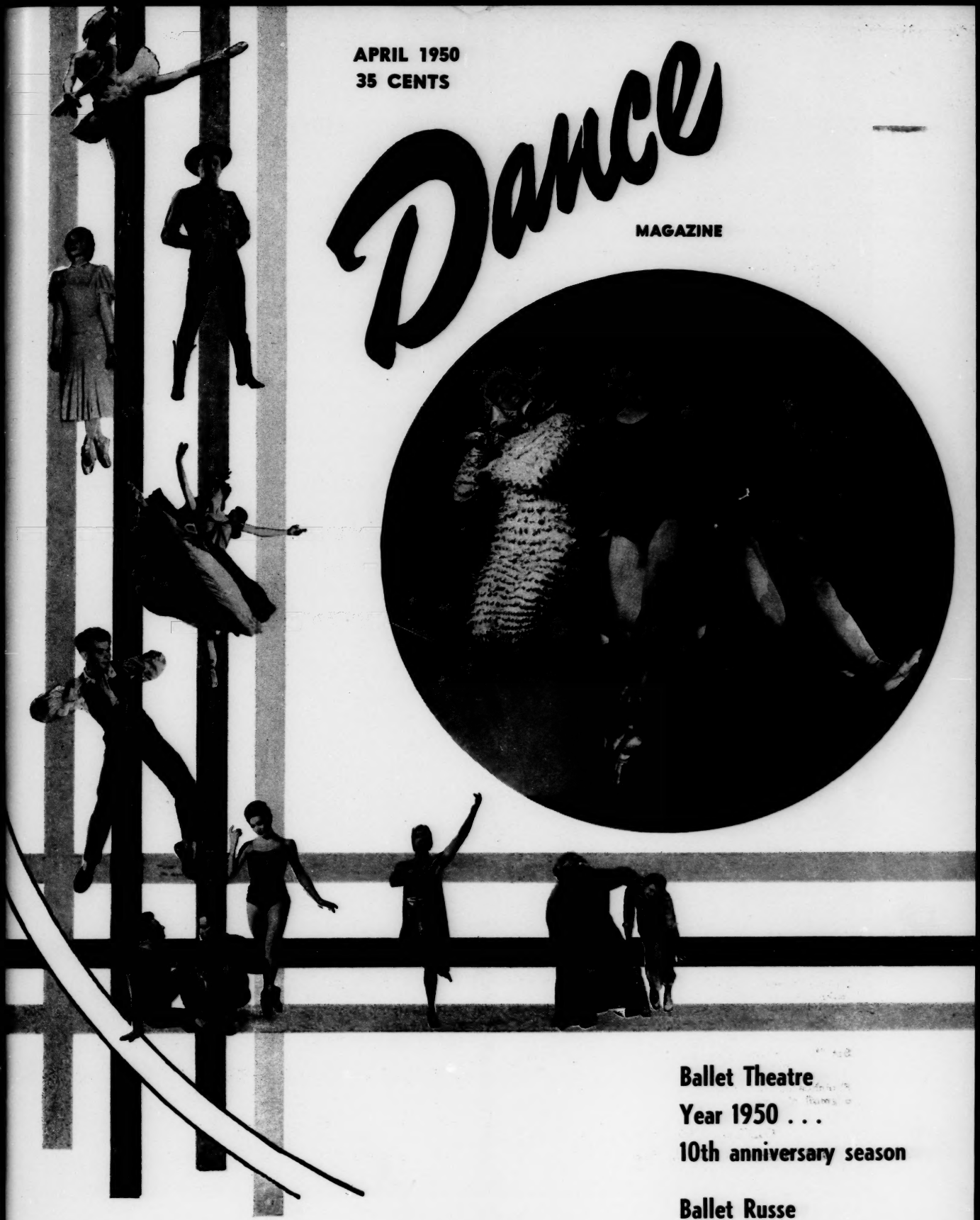
APRIL 1950
35 CENTS

Dance

MAGAZINE



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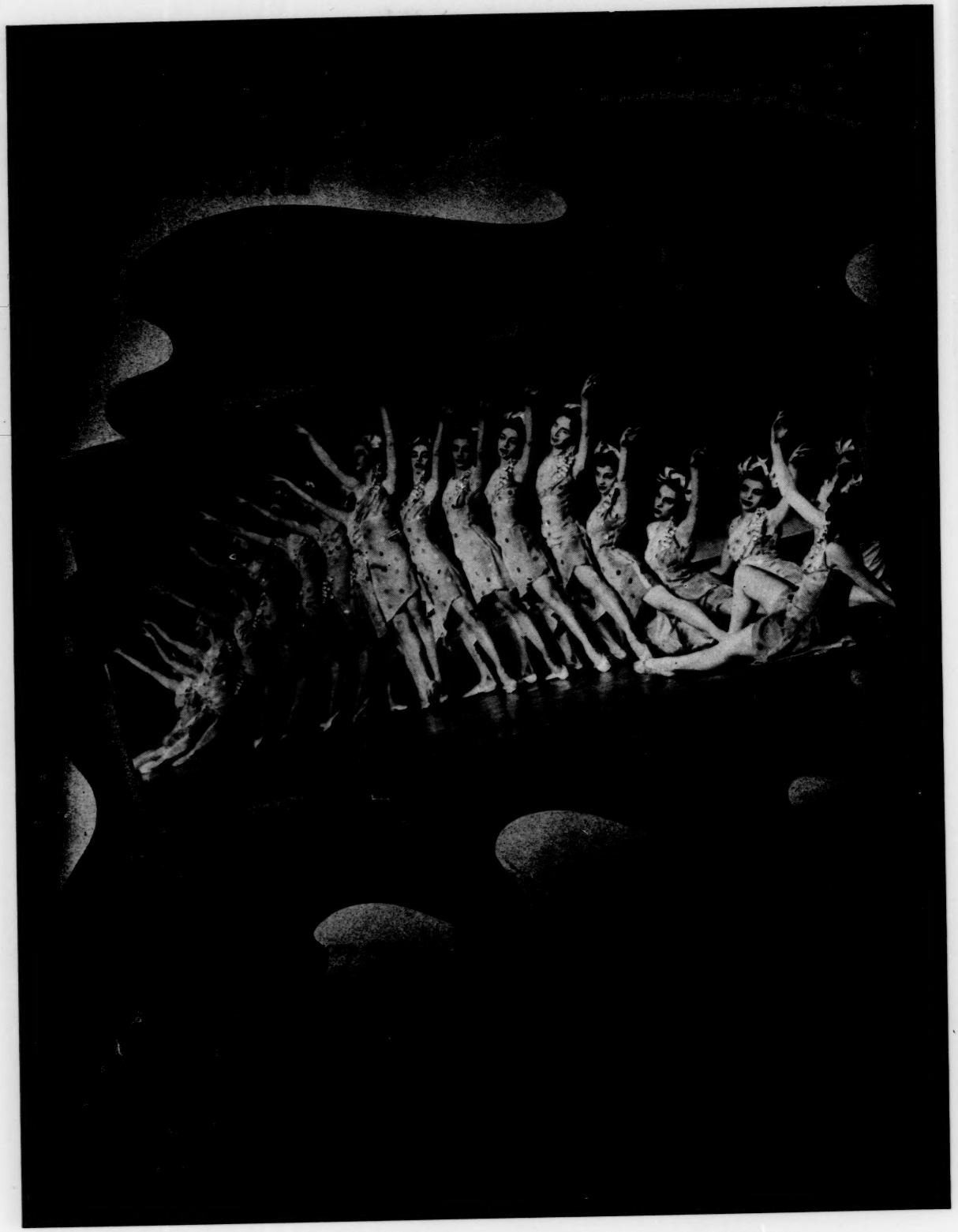

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Calendar of Events — April, 1950

(in NEW YORK CITY)

DATE	TIME	COMPANY or ARTIST	PLACE
7	8:30 p.m.	**Thalia Mara, Arthur Mahoney** and **Ballet Repertory Company**	School of Ballet Rep.
12	8:30 p.m.	**Karla Pries**	Carnegie Recital Hall
15	8:15 p.m.	**Mata and Hari**	Central H. S. Needle Trades
15	2:30 p.m.	**Natanya Neumann, Katya DelaKova, Joseph Gifford**	Brooklyn Museum
16	3:00 p.m.	**Mata and Hari**	92nd St. YMHA
23	8:40 p.m.	**Katherine Litz** and group	92nd St. YMHA
29	8:15 p.m.	**Pauline Koner** and Company	Central H. S. Needle Trades

★

LECTURES

14	4:30 p.m.	**LA MERI**	Ethnologic Dance Center
17	8:40 p.m.	**Walter Terry** in series, "Dance Immortals": **The Heritage**	92nd St. YMHA

★

April 23-May 14 **BALLET THEATRE at the Center Theatre**

★

April 19th (for 2 weeks) **KATHERINE DUNHAM** and company at the Broadway Theatre

★

April 9-30 **BALLET RUSSE de MONTE CARLO at the Metropolitan Opera**

9	Giselle, Madronos, Graduation Ball
11	Les Sylphides, The Mute Wife, Mort du Cygne, Graduation Ball
12	Les Sylphides, Pas deDeux, Prince Igor, Birthday
13	Swan Lake, The Nutcracker, Scheherazade
14	Ballet Imperial, Mort du Cygne, Paquita, Graduation Ball
15	(mat) Coppelia, Mort du Cygne, Graduation Ball
15	(eve) Les Sylphides, Mort du Cygne, Frankie & Johnny, Gaite Parisienne
16	(mat) Pas de Quatre, The Nutcracker, Cirque de Deux, Prince Igor
16	(eve) Swan Lake, The Nutcracker, Scheherazade,
18	Ballet Imperial, Romeo et Juliette, Cirque de Deux, Gaite Parisienne
19	Giselle, Madronos, Prince Igor
20	The Mute Wife, Les Elfes, Romeo et Juliette, Raymonda
21	Coppelia, Mort du Cygne, Prince Igor
22	(mat) Swan Lake, The Nutcracker, Scheherazade
22	(eve) Giselle, Mort du Cygne, Paquita, Graduation Ball
23	(mat) Les Elfes, Mort du Cygne, Madronos, Gaite Parisienne
23	(eve) Pas de Quatre, Mute Wife, Pas de Deux, Romeo et Juliette, Prince Igor
25	Swan Lake, The Nutcracker, Scheherazade
26	Coppelia, Mort du Cygne, Birthday
27	Ballet Imperial, Romeo et Juliette, Madronos, Graduation Ball
28	Giselle, Paquita, Birthday
29	(mat) Les Elfes, Frankie and Johnny, Mort du Cygne, Prince Igor
29	(eve) Les Sylphides, Romeo et Juliette, Madronos, Raymonda
30	(mat) Swan Lake, The Nutcracker, Scheherazade
30	(eve) Pas de Quatre, Romeo et Juliette, Paquita, Graduation Ball

★

in BOSTON:

April 14 at 8:30 and April 15 at 2:30	**JAN VEEN** and his dancers, with **Adele Hooper** and **Stanley Herbertt,** on Boston Dance Theatre series	Boston Conservatory

Dance MAGAZINE

VOLUME XXIV NUMBER 4

APRIL, 1950

The LARGEST,
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294

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A montage of the artists and ballets which have made BALLET THEATRE an American tradition in one decade of existence.

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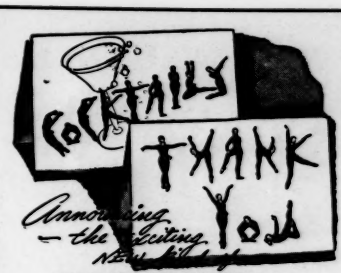

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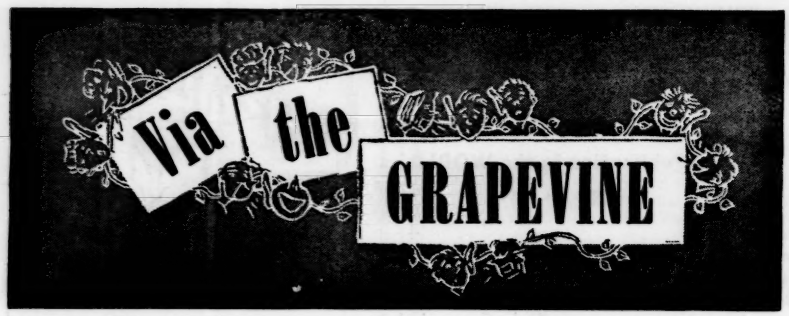

NERVOUS parties in local dance circles, those personally affected, and those purely interested in the fate of the ballet of the Metropolitan Opera since the accession of Rudolf Bing, are now either in a state of quiescence or collapse. The individuals who have been waiting for a statement from Mr. Bing regarding the status of the opera ballet of America's first opera house, who for months have been standing around with their tongues hanging down to capricorn, querying (with apologies to L. Carroll) "Will there, won't there, will there, won't there, won't there be a ballet at the Met next year?", may now consider themselves answered.

BALLET THEATRE will be installed at the Met during the season 1950-51 as the official ballet of the Opera.

This bald statement requires some amplification and clarification. First, a bow to brother Bob Sylvester of the New York Daily News, who on March 10th scooped every New York paper, and naturally, the national periodicals, with the first news of this stunning event. At time of going to press Mr. Bing had still not officially declared himself, but inasmuch as he has been photographed with **Lucia Chase,** head of Ballet Theatre, in the act of auditioning dancers at the Met, it can safely be assumed that by time of publication, the paper, or legal climax will have been reached.

This move is with precedent in the Met's history, former impressario Edward Johnson having made a similar deal with **George Balanchine** and the American Ballet in 1935, immediately after the retirement of **Rosina Galli.** The accession of Ballet Theatre to the Met now places that company on a level, although with numerous points of dissimilarity, to the Sadler's Wells in Britain and the Paris Opera Ballet in France, to wit: Ballet Theatre will continue to operate, as formerly, with a principal (or first) company, as a ballet repertory company. The second (or opera) company will appear only at the Met, and this second company will be headed by **Antony Tudor** (who will also double for the first company) and a staff for the opera ballet school to be headed by **Margaret Craske, Edward Caton** and **Dimitri Romanoff.** Thus, the second company will be-

METROPOLITAN OPERA HOUSE—APRIL 9-30

PROGRAM

SUN., APRIL 9 — Giselle (2 Acts), Madronos, Graduation Ball. **TUES., APRIL 11** — Les Sylphides, The Mute Wife, Mort du Cygne, Graduation Ball. **WED., APRIL 12** — Les Sylphides, Pas de Deux, Prince Igor, Birthday. **THURS., APRIL 13** — Swan Lake, The Nutcracker (2 Acts), Scheherazade. **FRI., APRIL 14** — Ballet Imperial, Mort du Cygne, Paquita, Graduation Ball. **SAT. MAT., APRIL 15 — Coppelia (3 Acts),** Mort du Cygne, Graduation Ball. **SAT. EVE., APRIL 15** — Les Sylphides, Mort du Cygnes, Frankie and Johnny, Gaite Parisienne. **SUN. MAT., APRIL 16** — Pas de Quatre, The Nutcracker (2 Acts), Cirque de Deux, Prince Igor. **SUN. EVE., APRIL 16** — Swan Lake, The Nutcracker (2 Acts), Scheherazade. **TUES., APRIL 18**— Ballet Imperial, Romeo et Juliette, Cirque de Deux, Gaite Parisienne. **WED., APRIL 19** — Giselle (2 Acts), Madronos, Prince Igor. **THURS., APRIL 20** — The Mute Wife, Les Elfes, Romeo et Juliette, Raymonda (Act 3). **FRI., APRIL 21** — Coppelia (3 Acts), Mort du Cygne, Prince Igor. **SAT. MAT., APRIL 22** — Swan Lake, The Nutcracker (2 Acts), Scheherazade **SAT EVE., APRIL 22** — Giselle (2 Acts), Mort du Cygne, Paquita, Graduation Ball. **SUN. MAT., APRIL 23** — Les Elfes, Mort du Cygne, Madronos, Gaite Parisienne **SUN. EVE., APRIL 23** — Pas de Quatre, The Mute Wife, Pas de Deux, Romeo et Juliette, Prince Igor. **TUES., APRIL 25** — Swan Lake, The Nutcracker (2 Acts), Scheherazade. **WED., APRIL 26** — Coppelia (3 Acts), Mort du Cygne, Birthday. **THURS., APRIL 27** — Ballet Imperial, Romeo et Juliette, Madronos, Graduation Ball. **FRI., APRIL 28** — Giselle (2 Acts), Paquita, Birthday. **SAT. MAT., APRIL 29** — Les Elfes, Frankie and Johnny, Mort du Cygne, Prince Igor. **SAT. EVE., APRIL 29** — Les Sylphides, Romeo et Juliette, Madronos, Raymonda (Act 3). **SUN MAT., APRIL 30** — Swan Lake, The Nutcracker (2 Acts), Scheherazade. **SUN. EVE., APRIL 30** — Pas de Quatre, Romeo et Juliette, Paquita, Graduation Ball.

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This turn of events sets at liberty the choreographer **Boris Romanoff,** who has been in residence for ten seasons at the Met; likewise, **Alexander Gavrilov,** who acceded as ballet master only one year ago. But, most stunning of all, it brings to a close the 32 year career of **Margaret Curtis,** as head of the Opera Ballet School.

It is extremely likely that the ranks of the opera ballet itself will not greatly alter during the first season, as only a few dancers have been dropped. The outlook for the upper ranks, however, is another matter. **It is strongly hinted that the next prima ballerina at the Met will be Nana Gollner.**

There may be remarkably little work for Ballet Theatre choreographers stationed at the Met next year, as it is predicted that Mr. Bing will sweep CARMEN and AIDA from the repertory. However, whatever is done, will be done by Antony Tudor, and a number of other names associated with Ballet Theatre. It is reported that Jerome Robbins and Agnes de Mille have expressed an interest in creating opera ballet.

The installation of Ballet Theatre as the official ballet of the Metropolitan Opera is hailed in every professional quarter with cheers, but **what it can do to elevate the role of ballet in the opera,** within the framework of that opera under its new management, **remains for history to tell.**

★

Antony Tudor, principal choreographer of Ballet Theatre, returned to America on March 22, after an absence from the company of six months, just in time to be greeted by news of the foregoing story. Mr. Tudor now resumes his post as artistic director of Ballet Theatre on its 10th anniversary in New York City (see story, this issue, page 14-21. He has spent the last six months as choreographer and ballet master at the Royal Opera House in Stockholm, Sweden, where he created one original work called ARABESQUE, which was premiered in February, and staged his ballets GALA PERFORMANCE, LILAC GARDEN and others for that company. Tudor stopped briefly in Copenhagen to witness the farewell performance of Margot Lander at the Royal Theatre, and for a one week visit with his family in London.

★

One of the more heartening events of the month is the recognition of the talent of the young choreographer, **Herbert Ross,** by Ballet Theatre, which will present his ballet, CAPRICHOS, in its New York season, at the Center Theater. CAPRICHOS was created for and premiered on the Choreographers Workshop program of January 29, 1950. See the **March, 1950,** issue of **DANCE Magazine,** page 11, for full page spread on the Ross ballet. CAPRICHOS is, to date, one of the two totally new works to be shown by the company in its New York season, the other being **John Taras'** DESIGNS WITH STRINGS, a work which will feature the New York debut of Danish dancer, **Erik Bruhn.**

Natanya Neumann and Joseph Gifford, are among solo dancers who will be seen at the Brooklyn Museum in April, on the series called "Stage for Dancers", directed by Fred Berk.

★

Europe will get its first look at one of America's greatest modern dancers when **José Limon** appears at the Theatre Champs Elysees in Paris in mid-May. Limon will appear on a ballet program shared with **Ruth Page,** the instigator of this Paris season. Miss Page is in New York, auditioning dancers for the Paris season, and her company of 20 dancers, including herself and **Bentley Stone** will sail for France on April 30th, together with José and his company and guest artist **Pauline Koner.** Paris will see Ruth Page's THE BELLS, FRANKIE AND JOHNNY and BILLY SUNDAY; it will also see Limon's great oeuvre, THE MOOR'S PAVANNE, and LA MALINCHE, and **Doris Humphrey's** STORY OF MANKIND.

Pauline Koner will be accompanied to Paris by her husband, famous conductor, **Fritz Mahler.** "At last," said Miss Koner, "after ten years of wedded life, we both have time for a honeymoon!" Miss Koner is currently engaged in the creation of a ballet based on the bitterly humourous drawings of **Abner Dean,** a work she will probably premiere this summer. She has recently finished another opus called THE VISIT, (to an Ernest Bloch score) which had its premiere on the Choreographers Workshop performance of March 26th.

José Limon, after his return from Europe, and prior to his summer appearances at the 3rd Annual American Dance Festival in New London, Conn., will go to Mexico, his native country, where he will work on a Mexican composition having to do with the meeting of Cortez and Montezuma.

★

An association of fourteen years standing between two of America's leading figures in modern dance comes to an end with the dissolution of the partnership of choreographers **Lester Horton** and **Bella Lewitzky,** both of the Dance Theater of Hollywood.

Miss Lewitsky, for many years the leading dancer in the Horton company, will seek to establish herself as a choreographer independent of the Dance Theater, while Mr. Horton takes over full ownership of the company where the current season of modern ballets, CHOREO-1950, continues uninterrupted in Hollywood.

Newell Reynolds, one of the co-owners and founders of Dance Theater, continues as administrative head of the organization, and producer, but will also double as Miss Lewitsky's manager.

★

Margot Lander, prima ballerina of the Royal Opera in Copenhagen, brought to a self-imposed close a glorious career of twenty-five years, seventeen of them as leading dancer. She is notable as one dancer who never appeared outside her own country, a fact which has touched a sentimental spot in many Danish hearts. She has also distinguished herself by retiring while still in her prime, so that she can be remembered in her greatness and not in her decline, an act from which dancers in similar situations might well profit by emulation. Madame Lander chose as her final role that of SVANESOEN, which was performed in the presence of the King and Queen of Denmark and an imposing audience on February 14 . . . This month another Danish Dancer, long known as **Nina Strogonova,** sailed for her native country, accompanied by husband, **Vladimir Dokoudovsky.** They were scheduled to appear in two galas in Copenhagen, in SWAN LAKE and GISELLE . . . Another important modern dancer and choreographer sailed for Europe March 24th, this time **Mary Anthony.** She will stage the dances for the revue TOUCH AND GO in London, re-mounting three of Tamiris' originals and supplementing with three of her own . . . It is probable that **Pearl Lang** and the **Lobers, David** and **Greb,** will appear in the London production . . . Other Americans Europe-bound are **Jerome Andrews** and **Raymond Duncan.** The latter has lived abroad so much of his life and has come to be identified with his singular toga for so long that many are inclined to forget Duncan is American born, and not a visitor from Mars, as so many young Americans were inclined to suppose who met him for

(continued on page 53)

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reviewers' stand • reviewers' stand • reviewers' stand • reviewers' stand • reviewers' stand • reviewers' stand •

Reviewers' Stand

by Doris Hering

THE NEW YORK CITY BALLET COMPANY
New York City Center
February 21-March 19, 1950

America has had its share of stillborn ballet companies and groups that are artistically dead but refuse to lie down. And so perhaps that's why the New York City Ballet Company seems especially exciting. It's alive — wonderfully and fully alive.

Yet it isn't bursting with the useless energy that has often spelled the early doom of American artistic projects. The aliveness is tempered with discipline and intelligence in every aspect of its artistic and managerial framework.

There is a sincere effort to cast leading dancers in parts that suit their special capabilities, and there is an increasing trend toward rotation of leading parts, especially in the older works. The corps de ballet, while still shaggy in the difficult Balanchine counterpoints, is stylistically remarkably consistent.

Both corps and principals do their best to perform with technical command and personal humility. And they're given fresh, provocative works in which to sink their teeth. For ballets that prove negative in their early performances are dropped instead of being carried just because scenery and costumes exist.

It's not easy to adhere to these and other lofty standards. But the good bread they have cast upon the waters is certainly returning in the form of a large yet discriminating audience that shows its appreciation at the box office.

Although the titanic Balanchine continues to dominate the company's choreographic scene, the current season (February 21 through March 19) saw new works by such diverse talents as **Jerome Robbins, Frederick Ashton,** and **William Dollar.** At least one of these, Jerome Robbins' AGE OF ANXIETY, is a major contribution to the ballet literature of our century.

THE AGE OF ANXIETY uses W. H. Auden's wartime eclogue as its point of departure. And it retains the general divisions of the poem (Prologue, Seven Ages, Seven Stages, Dirge, Masque, Epilogue). But unlike many ballets based upon literary sources, it makes no attempt to lean upon the literary framework. It speaks, instead, with the infinite eloquence of the kinetic language.

The anxiety-ridden protagonists of the poem are lifted from their labeled selves onto a symbolic plain. And they are removed from the original world of locale to a world of mood haunted by the inspired melancholy and looming protectiveness of the big city.

In other words, Mr. Robbins has penetrated into that fluid realm where only movement speaks — and what original movement it is! He has found us a rich, intuitive picture of today's world with its gnawing quest for identity.

The ballet concerns four strangers who meet, discuss the life of man from birth to death, embark upon a dream journey, mourn for a universal father-symbol, try to shake off their mutual despair with a gay dance, and finally discover a source of faith and strength each within himself.

Although this is a solidly intellectual core, it is never for a moment divorced from an emotional drive. In the Seven Ages section there is a feeling of lonely, unrequited seeking. The dancers appear separately and move briefly and searchingly with various members of the corps de ballet. In the Seven Stages they come together literally and through the means of four dream counterparts **(Melissa Hayden, Herbert Bliss, Dick Beard,** and **Shaun O'Brien** and undergo a harrowing, tormented, labyrinthine experience with a company of crimson clad, faceless figures.

In their utter confusion they try to seek refuge in the protection of a Colossal Dad, who is imaginatively represented by a huge red clad figure on raised shoes. This illusion also fails them.

Finally the restlessness and surge dies, and the four part, enriched and matured by their shared experience and armed at last with faith.

Scene designer **Oliver Smith** achieved an amazing variety of mood by means of simple building and street silhouettes and shifts from light to dark in the background lighting. Irene Sharoff's costumes were, with the exception of the dream and dad figures, indifferent.

Leonard Bernstein's score (with Nicholas Kopeikine at the piano) was first rate theatre music, which means that it sustained but did not dominate.

Mr. Robbins called forth great emotional depth from this three dancing companions, **Tanaquil LeClercq, Francisco Moncion,** and **Todd Bolender.** In Mr. Bolender's case it was easily the most mature dance-

acting he has ever done.

Frederick Ashton, distinguished choreographer of Britain's Sadler's Wells Ballet, was invited with appropriate fanfare to create a ballet for the New York City Company. Called ILLUMINATIONS, his work was based upon the life and prose poems (called LES ILLUMINATIONS) of the neurotic child-poet, Rimbaud. It made masterful use of free association imagery, dramatic elements of the poet's life, highly imaginative **Cecil Beaton** decor and costumes, and a lovely score for tenor and string orchestra by **Benjamin Britten** (and sung by William Hess).

Like the symbolist writing from which it derived its style, ILLUMINATIONS made great appeal to the senses in a colorful, variegated series of charade-like scenes with moon creatures, bacchantes, satin-clad pierrots, a king and queen, and some evil soldier figures. Through it all stormed the artist, torn between his sordid existence and his aspirations, until finally, after a shooting episode reminiscent of Verlaine's attempt at Rimbaud's life, he went off in loneliness and disillusionment.

Although the ballet is a visual delight, one cannot help but feel that Mr. Ashton is far more interested in creating an image-of-the-moment than in adding to our insight about Rimbaud or the creative personality in general. There are long stretches (for example, the King and Queen section) where color, and glitter, and sound camouflage some pretty thin and inexpressive dance movement.

Designer Cecil Beaton has dressed his dancers in a chic and fanciful collection of costumes in riotous color and backed them with a comet-splashed drop and stars and coppery suns gleaming through a gauzy mist.

Nicholas Magallanes gave a touching portrayal of the hysterical poet. **Melissa Hayden** as Profane Love was lustily beautiful and contrasted perfectly with **Tanaquil LeClercq's** remote delicacy as Sacred Love. In fact, Miss Hayden's understanding of the physicality of her role makes us wonder why she wasn't cast as the Siren in Balanchine's PRODIGAL SON.

Although PRODIGAL SON was new to most of us, it was actually composed by Mr. Balanchine in 1929 for the Diaghilev Ballet. And certain sections looked dated.

The first scene of this three-part Biblical tale contrasted insipid pantomime for the Prodigal's family with a violent but dramatically unmotivated revolt solo for the Prodigal.

In the second scene nine bald-headed demons engaged in a gross pantomime and distorted dance clearly influenced by the German Modern Dance of the period. Their ugliness had a strange fascination heightened by the appearance of an icy looking Siren. In the Siren's acrobatic seduction solo and in their studied contortions with her victim, one could see the roots of Balanchine's preoccupation with the linear possibilities of the human body. But he had not at the time learned the meaning of movement dynamics, and so

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NEW YORK CITY BALLET

glimpsed in new works of the season

THE DUEL

Melissa Hayden and William Dollar as the protagonists Tancred and Clorinda of the ballet, by Mr. Dollar, THE DUEL. In this scene the Christian knight, Tancred, discovers his love, the Saracen maiden, Clorinda, after he has mortally wounded her in combat.

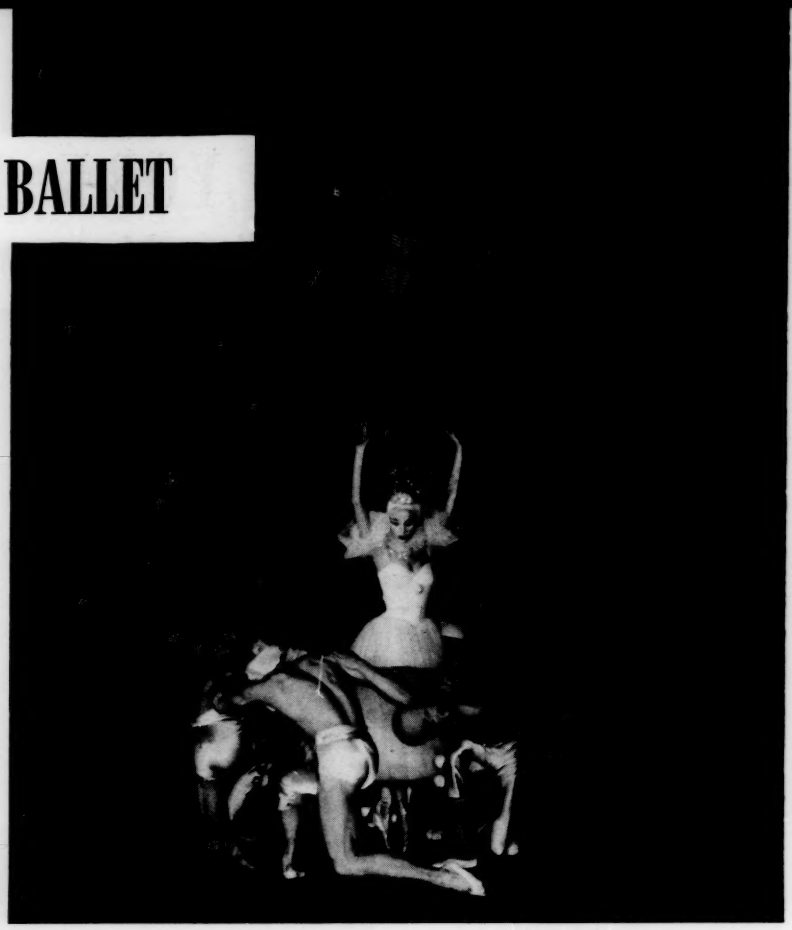
photos by Ed Carswell

THE PRODIGAL SON

Jerome Robbins as the principal of the revival of the George Balanchine ballet, THE PRODIGAL SON. The Prodigal here gets rough treatment from the revellers at a feast.

NEW YORK CITY BALLET

glimpsed in new works of the season

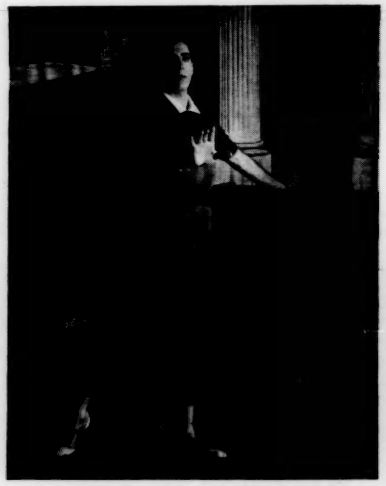


ILLUMINATIONS

Tanaquil LeClercq in episode called "Being Beauteous" from the Frederick Ashton ballet, ILLUMINATIONS.

photo by Melton-Pippin

photo by Melton-Pippin



Jerome Robbins, choreographer and principal dancer, THE AGE OF ANXIETY.

THE AGE OF ANXIETY

Group of anxious people in worship of a Baal-like creature from the Jerome Robbins ballet, THE AGE OF ANXIETY.

photo by Walter E. Owen

Exhausted, but triumphant, immediately after the premiere performance of ILLUMINATIONS at the New York City Center, choreographer and principals pause backstage for a handclasp. Tanaquil LeClercq (left), Cecil Beaton, Melissa Hayden, face turned to Frederick Ashton, and Nicholas Magallanes.

FREDERICK ASHTON in NEW YORK

by Dale Edward Fern

THERE seems no end to what the British dancers will bring our way. Their wealth ever floods on us as from a tapless spicket. They gave us Markova! Our private terrors were made public and our nerves desensitized by the genius of Mr. Tudor. And the Sadler's Wells company brought us a store house of high priced merchandise: Margot Fonteyn, THE SLEEPING BEAUTY, and a four act SWAN LAKE.

But for the moment in a busy winter in New York, Markova is touring the Caribbean, Tudor is ballet master at Stockholm, and Margot Fonteyn home again in London.

Good fortune has not left us dry, however. The English spicket is still streaming, renewing our acquaintance with the prolific Mr. Frederick Ashton.

Mr. Ashton's last visit to these shores was in the capacity of principal choreographer for the aforementioned Sadler's Wells company. Just short of a single ballet, one half of that company's now famous repertory was the product of this one Frederick Ashton. Here was cause for much gladness and a bit of wonder at a workman who could so toyingly play with notions of Edith Sitwell (FACADE) and then reach his hand into the clear, white matter of a classical absolute (SYMPHONIC VARIATIONS). It was a generous representation of a mature choreographer "at the height of his creative assurance".

The distinction, however, that Mr. Ashton enjoyed as a choreographer was not a thing to overshadow his presence as a performing dancer. He is, we might say, an actor who dances. such as we may say that Lotte Lehmann is an actress who sings, or that Jean-Louis Barrault is a dancer who acts. And in the opinion of this one observer, at least, what we were privileged to see in Ashton's performance as the wicked fairy Carabosse (SLEEPING BEAUTY) was a style and tradition of great acting, an extraordinary kind, the like of which we have not seen in America since, I think it was 1930, Mei Lan-Fang. That is as much as can be said of anyone who aspires to great heights in the theatre.

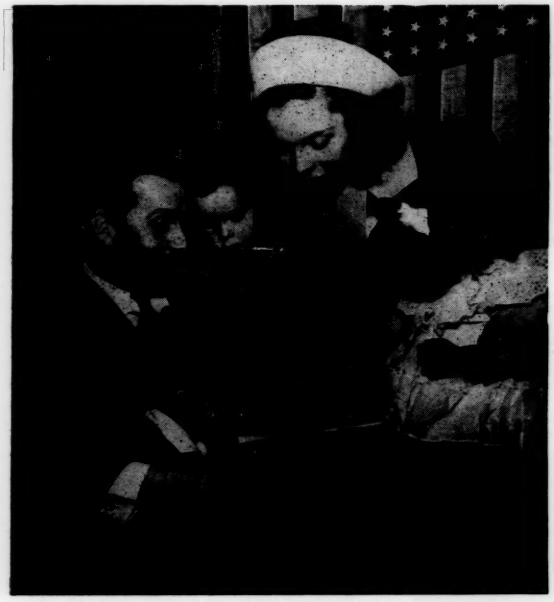
The performing Ashton affords us that unique experience of watching the creator in his own roles. It is the type of performance that passes with the generation and pales with younger replacements. We enjoyed this sort of specialty in watching Massine in TRICORNE, Eugene Loring as Billy The Kid, Tudor as Tybalt and the Lifar's ICARUS. Mr. Ashton does not so exclusively choreograph for his own participation. But when he does, his interpretation cannot be imitated.

Now scarcely four months since the English company left the States Mr. Ashton has returned, alone this time, to fulfill a special commission by the New York City Ballet for a new work called ILLUMINATIONS. The New York Company presented Mr. Ashton's new ballet in a season's program (see review elsewhere in this issue) conspicuously designed to attract the *literati* as well as the balletomanes. The night of its first performance was a stormy occasion for readers of DANCE MAGAZINE to meet and tangle with the scholarly subscribers to the PARTISAN REVIEW. It was a scrimmage of intellects and academicians,

(*continued on page* 38)

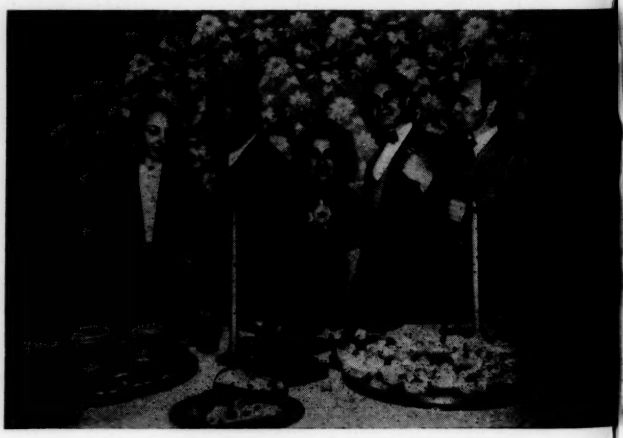
Somewhere in Germany with principals of the Grand Ballet de Monte Carlo, which toured through Germany for six weeks during February and March. The smiling group in the snow being snapped by Andre Eglevsky are (l. to r.) Lillian Oka, John Taras, Rosella Hightower, Alexis Tcherkassky (regisseur of the company), M. Robier, Marjorie Tallchief and M. de Pressac.

Just People and Places



Citizen Simon Semenoff proudly displays his newly won American citizenship to his family in Los Angeles Federal Court on February 11. Wife, Linda Beau and three children, Simon, Jr., 4, Pavlik, 3 and Lorna Elf, 1½ look on in fascination. Judge Harry Westover personally administered the oath of allegiance as the Semenoff family watched.

On the shores of the Zuricher See, and not Swan Lake, as you might suppose. A veritable Swan Queen, Mona Inglesby, leading dancer of the International Ballet, pauses to feed the swans, during recent visit in Switzerland.



Good cheer and Adele Artinian of Milwaukee, Wisc. helped make this a gala after-theatre party for members of Ballet Russe de Monte Carlo. Visible behind luscious heap of pastry are (l. to r.) Tamara Chapman, Yvonne Chouteau, Claude Monteux, Adele Artinian, Job Sanders, Duncan Noble, Gertrude Tyven, Bernice Reyhner.

BALLET THEATRE *REDIVIVUS*

America's paramount ballet company as surveyed in recent Chicago season

by Ann Barzel

WITH a three week warm-up on the road, Ballet Theatre arrived in Chicago to demonstrate that no matter what its financial difficulties, it is artistically sound. Perhaps it is good that no new works were presented, for it is sometimes important for a large company to take inventory, to clear away the debris of second-rate works and polish the best in the existing repertoire rather than burst forth continuously and breathlessly with new pieces that take up rehearsal time at the expense of older masterpieces. Not that we would be satisfied with a company that seldom did new ballets, but with ten years of honorable creative activity Ballet Theatre is not resting on its oars or laurels when it comes to town with 19 well-rehearsed ballets and 4 pas de deux, most of them conceded works of top rank.

The BALLETS

In its highly individual repertoire were first rate ballets like **Lilac Garden, Pillar of Fire, Fancy Free, Interplay, Billy the Kid, Romeo and Juliet, Theme and Variations, Fall River Legend** — all in good condition.

Four Tudor ballets were given, **Pillar, Lilac Garden, Romeo** and **Gala Performance,** and though his motivating presence was missed, they stood up well. **As evanescent and intangible as dance is, ten years of work with a company does not blow away over night.** Dancers are basically bright people, and most of Ballet Theatre's had worked with Tudor for a number of years.

Agnes de Mille has improved her **Fall River Legend** by changing and shortening the church scene. **Hugh Laing** alternates with **John Kriza** as the pastor and brings a new note of complexity to the ballet, which has lost its melodramatic origin and emerges as a tragedy. **Mary Burr** and **Lucia Chase** alternated effectively in the Stepmother role.

Jerome Robbins has made a number of changes in Facsimile, which, if anything, is harsher as well as clearer. **Facsimile** is not a popular ballet. To make his point the choreographer deliberately makes the audience squirm in embarrassment at the antics of his characters, and turn from the work with the antipathy for an unpleasant truth. **But it is a strong piece of theatre and is outliving its criticism.** Changes include a new and much more attractive costume for **Nora Kaye.**

Only **John Kriza** is left of the original cast of **Fancy Free,** but the ballet is still a jewel. **Paul Godkin** is terrific in the "rumba" solo **Robbins** had done and a much improved **Eric Braun** has at last put the Harold Lang solo back on a par with the others. **Norma Vance** in the Janet Reed role has done the wise thing and avoids comparisons by giving the girl an entirely new character, and, of course, she does the dance exceptionally well. One sometimes wondered what a nice sweet little girl like Janet Reed was doing in a saloon. Vance is more coquettish, a bit arch, definitely a girl with a "line". **Jacqueline Dodge** does not have quite the edge of Muriel Bentley, but she gives that role a showgirl hardness that is acceptable.

So far we have avoided mentioning Sadler's Wells, which of course, having been acclaimed the definitive in ballet was on everyone's lips for comparison. Ballet Theatre took the bull by the horns by opening the season with Swan Lake. This one act version, first introduced by Diaghilev and still danced often by the Sadler's Wells Ballet in Covent Garden, has stood on its own for several decades, because it is validly a unit. Actually it has more artistic unity than the four act version with which Sadler's Wells bowled us over. Choreographed by Ivanov, not Petipa of the other three acts, it detaches itself easily. When presented by Diaghilev the opening pas de deux we know (arranged by Balanchine, we have heard) was substituted for the long mimed scene in which the Swan Queen explains her plight to the Prince, throwing in the quaint story of the lake formed by her mother's tears — very poetic, and very few people got it even when **Margot Fonteyn** mimed it beautifully last fall. Its mime reduced to a minimum, the one act version is more suited to frequent repetition by a repertoire company that plays to the same audience again and again. One can find new nuances in dancing, but no matter how gracefully a dancer points and in how many different directions, those "Look yonder", "Here she comes" gestures soon pall.

We thought Ballet Theatre would be afraid to trot out its Princess Aurora after the pomp and circumstance of Sadler's Wells Ballet's **Sleeping Beauty,** but there it was, with no apologies needed. For, Ballet Theatre's is not a magic fairy tale, just a glittering divertissement

(Continued on page 43)

10 years of BALLET THEATRE

a pictorial review of ballets

BALLET THEATRE

YEAR 1950

On the night of January 11, 1940 a totally new force in American theatre and ballet made its appearance, in the shape of the newly born BALLET THEATRE, on the stage of the Center Theater in Radio City. It was compounded of many elements, many artistic units and one paramount idea: the establishment of a purely American company in ballet to reflect the predominantly contemporary in American ballet art while continuing and preserving the classic tradition. It aimed to *use* the best elements drawn from American and extra-national artistic sources to this end.

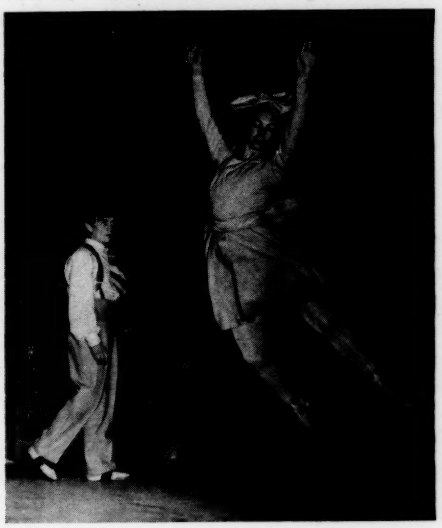
BALLET THEATRE was born of an idea. At the end of ten years of achievement it can look back and claim justification of this idea. BALLET THEATRE, already a tradition, rooted in American custom, with a style and aura of its own which other American companies can study and emulate at will, can face its future sure in the acknowledgment of its accomplishment.

At this point in its course, it comes to New York City to be seen again in the very place where it was first unveiled to New York ten years ago.

On APRIL 23, 1950, BALLET THEATRE will appear on the stage of Radio City's Center Theater, a spot still haunted by shimmering, beautiful spectres for those whose good fortune it was to see that first glorious season.

GISELLE Alicia Alonso in title role, GISELLE — performance photo, year 1947.

GREAT AMERICAN GOOF



LA FILLE MAL GARDEE

Eugene Loring and Lucia Chase — (year, 1940).

Irina Baronova, Simon Semenoff, Ian Gibson.

from the repertory of ten years

CAPRICCIOSO

Performance photo taken in Mexico City, 1942: Annabelle Lyon, John Kriza, Alicia Markova, Anton Dolin, Lucia Chase.

THREE VIRGINS AND A DEVIL

Muriel Bentley, Shirley Eckl, Lucia Chase (year 1946).

BLUEBEARD

Anton Dolin (center of group) and Simon Semenoff (left) (performance, year 1942).

A chronological review of the company's history by Charles Payne reprinted by courtesy of Mr. Payne from the 1950 BALLET THEATRE Souvenir Program Book.

1939-1940

Ballet Theatre gave its first public performance on January 11, 1940 at the Center Theatre in Rockefeller Center, New York City. This debut engagement, which continued until February 3rd, marked the first appearance of a full-scale American ballet company destined to become America's national ballet organization. During its initial season, the company appeared in the summer at the Robin Hood Dell, Philadelphia, and the Lewisohn Stadium in New York. The dancers who took part in the first season and who are still on hand to celebrate the company's tenth anniversary include: Edward Caton, Lucia Chase, Nana Gollner, Nora Kaye, John Kriza, Hugh Laing, and Dimitri Romanoff. Of these, Chase, Kaye, Kriza and Romanoff have taken part in every season. Original members of the company who remain asociated as choreographers are Agnes DeMille, Anton Dolin, Eugene Loring and Antony Tudor. Ballets produced in 1940 which continue in the repertory today include *Dark Elegies*, *Giselle*, *Jardin Aux Lilas*, *Judgment of Paris*, *La Fille Mal Gardee*, *Les Sylphides*, *Peter and the Wolf*, and *Swan Lake*.

1940-1941

The company's second season included engagements with the Civic

10 YEARS OF BALLET THEATRE *a pictorial*

Opera Company in Chicago in the fall, and at the Majestic Theatre in New York during the winter. The summer was spent at Jacob's Pillow, Lee, Massachusetts. The ballets produced during the season were *Billy the Kid*, *Capriccioso*, *Gala Performance*, *Pas de Quatre* (Dolin version), and *Three Virgins and a Devil*.

1941-1942

The third season was marked by the introduction of the Russian influence which was to remain with the company for two years. Russian-trained dancers such as Markova, Baronova, Lazowsky and Orloff joined the company along with choreographers Massine, Lichine, Psota, and the returning Fokine. The season was inaugurated at the Palacio de Bellas Artes in Mexico City and was followed by an engagement at the 44th Street Theatre with the New Opera Company, a mid-winter tour and a first appearance at the Metropolitan Opera House for a spring season. The summer of 1942 was spent in Mexico, rehearsing new ballets and performing in Mexico City, Puebla, and Guadalajara. New ballets produced during the season included: *Beloved*, *Bluebeard*, *Pillar of Fire*, *Princess Aurora*, *Russian Soldier*, and *Slavonika*.

1942-1943

During its fourth season, Ballet Theatre embarked on its first coast-to-coast tour, and appeared both in the fall and spring at the Metropolitan Opera House, as well as at the Lewisohn Stadium and the Hollywood Bowl in the summer. Its new productions were *Aleko*, *Don Domingo*, *Helen of Troy*, *Petrouchka*, and *Romeo and Juliet*.

1943-1944

Ballet Theatre's second "war season" was its most active. In spite

Nora Kaye (held aloft by group) in performance of year 1942.

PILLAR OF FIRE

Diana Adams and Igor Youskevitch (performance, year 1947).

HELEN OF TROY

RUSSIAN SOLDIER

Yura Lazowsky (left) performance, year 1943.

review of ballets from the repertory of ten years

ROMEO AND JULIET

FANCY FREE

Alicia Markova, Dimitri Romanoff, Hugh Laing (performance, year 1943).

Original cast: Janet Reed, Muriel Bentley, Rex Cooper, Harold Lang, Jerome Robbins, John Kriza (performance, year 1944).

UNDERTOW

Hugh Laing as The Transgresser and Alicia Alonso (right) as Ate (performance, year 1945).

of almost insurmountable transportation difficulties, it performed virtually continuously from October 1943 to September 1944. Among the dancers joining the company were Andre Eglevsky, Michael Kidd and Harold Lang. Ballets produced included *Barn Dance*, *Dim Lustre*, *Fair At Sorochinsk*, *Mademoiselle Angot*, and *Tally-ho*. The season was also distinguished by the first association with the company of George Balanchine who staged his *Apollo*, and by the discovery of a new American talent, that of Jerome Robbins, who created his *Fancy Free* for the spring season at the Metropolitan.

1944-1945

The final war season included a five-month transcontinental tour and fall and spring engagements at the Metropolitan. Diana Adams joined the company and the new productions were *Firebird*, *Graduation Ball*, *On Stage!*, *Undertow*, and *Waltz Academy*.

After a coast-to-coast tour and two engagements at the Metropolitan, the company sailed on the Queen Mary, which had not yet been reconverted from a troop ship. For eight and a half weeks, Ballet Theatre appeared before capacity audiences at the Royal Opera House, Covent Garden, the home of the Sadler's Wells Ballet. Among the dancers who joined this season were Eric Braun, Shellie Farrell, Ruth Ann Koesun, Fernand Nault and Janet Reed. Jerome Robbins' *Interplay* was produced together with the work of a new American choreographer: *Graziana* by John Taras.

1946-1947

Ballet Theatre appeared at the Broadway Theatre in New York and, after a nation-wide tour, returned to the New York City Center for a spring season. Thereafter it appeared in Havana, Cuba, as guest

10 YEARS OF BALLET THEATRE *a pictorial*

of the Sociaded Pro Arte Musical. The year was made notable by the first appearance with Ballet Theatre of Igor Youskevitch who danced Albrecht in the new production of *Giselle* designed by Eugene Berman. *Les Patineurs* and the Keith Lester version of *Pas de Quatre* were brought back from London and *Facsimile* was given its first performance at the Broadway Theatre.

1947-1948

During Ballet Theatre's ninth season, the Ballet Theatre Foundation was formed to serve as a medium through which the vast number of Americans who enjoy ballet could share in its support. The company appeared at the City Center in the fall, toured the country and returned to the Metropolitan in the spring. Among those who joined the company during the season were Mary Burr, Virginia Barnes, Peter Gladke, Isabel Mirrow and Jenny Workman. The new productions were *Fall River Legend*, *Shadow of the Wind* and *Theme and Variations*.

1948-1949

Due to a lack of funds, Ballet Theatre was forced to abandon its annual national tour and to restrict its activities to a short spring tour in the East, and an appearance at the Metropolitan Opera House. During the summer, the company took part in Ted Shawn's Dance Festival at Jacob's Pillow.

1949-1950

Ballet Theatre celebrates its Tenth Anniversary with another transcontinental tour, during which it gives more than 130 performances in some 60 cities, towns, and universities throughout the entire United States.

PAS DE QUATRE

Nora Kaye, Alicia Alonso, Barbara Fallis, Lucia Chase (year, 1948).

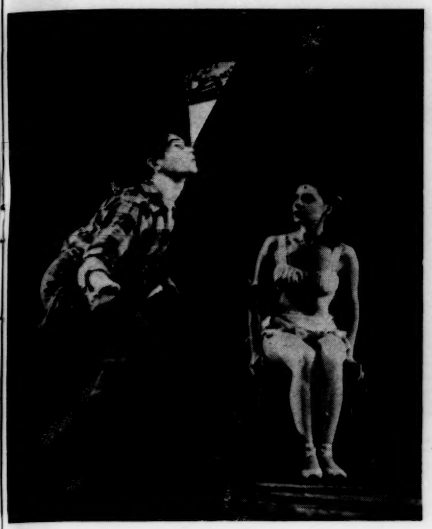
APOLLO

Igor Youskevitch and Nora Kaye, Alicia Alonso, Barbara Fallis (year, 1947).

TALLY HO

Muriel Bentley, Barbara Fallis, Melissa Hayden and Dimitri Romanoff (year 1947).

review of ballets from the repertory of ten years



Michael Kidd and Alicia Alonso (year, 1945).

ON STAGE

THEME AND VARIATIONS

Alicia Alonso and Igor Youskevitch (performance in year 1947).

FACSIMILE

Jerome Robbins, John Kriza, Nora Kaye (year, 1947).

FALL RIVER LEGEND

Nora Kaye, John Kriza (year, 1949).

Ballet Theatre Year 1950

The directors and artistic staff of BALLET THEATRE at a meeting in 1946. Jerome Robbins, Lucia Chase, Agnes de Mille, Oliver Smith and Aaron Copland.

by Lucia Chase

Ballet Theatre's founder and co-director, LUCIA CHASE, speaks for BALLET THEATRE on its 10th anniversary.

BALLET THEATRE — there is an excitement in these words which anyone feels who comes in contact with the company: something overpoweringly American, a kind of iconoclastic spirit which breaks with custom when it interferes with the kind of artistic expansion and growth which have come to be synonymous with this company.

When DANCE Magazine asked me to write a few words on this 10th anniversary of the company about Ballet Theatre as a living force in American theatre and ballet art, my thoughts first rushed to the people who have made Ballet Theatre whatever force it has become: those self-sacrificing, idealistic, hard-working artists who have devoted much of their energy, time and talent to making Ballet Theatre great.

I thought of our five stars who, rejecting financially tempting offers from Broadway and concert managers, have stuck to the company through its struggle toward security. I thought of our young dancers who have chosen to undergo the thorough and laborious training demanded by a ballet company like ours and to equip themselves for eventual stardom, rather than succumb to the quick but artistically unrewarding success offered by Broadway.

I thought of the choreographers, composers, and designers like Antony Tudor, Leonard Bernstein, Oliver Smith, who, in making their contribution to American art, have virtually donated their otherwise dear talents to Ballet Theatre.

I thought of our conductors, musicians, stage and wardrobe personnel, and of our office staff, who in their devotion to Ballet Theatre and its ideals have made sacrifices which would not have been required of them in other jobs.

Before even considering Ballet Theatre's contribution to American Art, I had first to consider and gratefully acknowledge the contributions made by all those associated with Ballet Theatre.

I feel that I am too prejudiced from point of view of my relation to the company to describe Ballet Theatre as a force in American theatre. I prefer to let the record speak for itself.

It was a tremendous idea that inspired Richard Pleasant ten years ago — and time has proved it to be sound.

Artistically, I believe, Ballet Theatre has earned the right to be regarded as an institution capable of fostering the best in American ballet while respectfully preserving the best of ballet's heritage. As such, I believe Ballet Theatre deserves support from the American public.

Two years ago it appeared that, for financial reasons, Ballet Theatre would never be permitted to reach maturity as a permanent, firmly-established American institution. But with its demise imminent, the public came to its rescue and through Ballet Theatre Foundation began to contribute to a fund which enables Ballet Theatre to carry on between engagements, produce new ballets, and establish itself on a financially sound, year-round basis. To all of these contributors, large and small, Ballet Theatre is eternally grateful. We of Ballet Theatre, my co-directors Oliver Smith and Dwight Deere Wiman, our dancers of eminence, our gifted artists, musicians, and technical and executive staffs shall earnestly strive to justify your faith by building an American company of which all America can be proud.

New York City
March 1, 1950

Ballet Theatre Off Stage

Nora Kaye and John Kriza in SWAN LAKE costumes, and Lucia Chase (in street costume) receive Mr. Alfred Harding, director of the School Theatre program of the Board of Education of New York City and a group of young students backstage at the Metropolitan Opera House. The children came to one of the many High School matinees offered by Ballet Theatre in collaboration with city school systems for the benefit of an audience of children who are unable to meet box office prices for general consumption. This photo was taken in 1949.

Nana Gollner, Paul Petroff and Zachary Solov in SWAN LAKE costumes, entertain disabled veterans at the Halloran V. A. Hospital, Staten Island, N. Y. Artists of Ballet Theatre have many times during and after the war donated their services in this manner to similar causes. This photo was taken in 1949.

TEN years of Ballet Theatre have proven that a ballet company can be a force in communal and cultural affairs off stage, as much as on stage. During its ten years of existence, artists and personnel of Ballet Theatre have entertained at benefits, in hospitals, have personally received groups of children from large and small city schools, have generally played a role in civic and cultural life commensurate with its role as a force in art and theatre.

The BALLROOM PANORAMA

a department devoted to the aesthetics and mechanics of ballroom dance

by Albert and Josephine Butler

THE RHYTHMS THAT MAKE YOU DANCE

(written in collaboration with Oscar Kosarin)

ONCE *upon a time*—well really not so very long ago—you could dance the night through if you knew your way around the floor to the somewhat provincial rhythms of Foxtrot and Slow Waltz. Now, unless you want to sit out most of the evening, you need nothing less than a global acquaintanceship with dance rhythms. For an evening's program will very likely include, besides Foxtrots and Slow Waltzes, fast Waltzes from Vienna, three or four varieties of dance rhythms from Cuba, Tangos from Argentina, Sambas from Brazil, Polkas from Poland, Paso Dobles from Spain, and perhaps even a Bambuco from Colombia.

But however different in origin, and in musical and dance styles, all these standard ballroom dances have two features in common. For one thing, there is a basic and characteristic musical rhythm around which various melodies can be composed and played, and for another, there is a distinctive form of body rhythm which blends with and seems to belong to the particular musical accent.

Remember that ballroom dance is not an esoteric form. It is a simple, universal expression of rhythmic body movement, and as such the musical rhythms must suit the semi-trained ear of the vast majority. The rhythmic pulse and subsidiary accents must be simple and easily recognized. Music that put wings on dancing feet is music that is not over dancer's heads.

However, all dancers know that music can vary greatly in its inspirational character. Whenever music inspires you to "dance better than you know how", you are certain to find two underlying qualities. First, there is a constant, readily recognized rhythmic pulse. There may be one, two or even three pulse beats per measure, depending upon the dance rhythm and the tempo in which it is played. And second, there are auxiliary accents of varied timing, which together with the pulse beats, not only distinguish one dance rhythm from another, but almost suggest the very nature of the dance movements.

This rhythmic pulse and the special timing peculiar to each dance, however, are very little apparent in most musical scores. Many of the tunes to which we dance are written and printed as songs. The dance rhythm aspect is generally incidental; in fact many liberties are taken with the rhythm in order to avoid monotony. Music properly styled for dancing comes only from practical experience, plus the musicians' understanding of dancers' requirements. It is through the ingenious blending of the treble staff, which is used mainly for the melody, and the bass staff, which supplies the power and drive of the pulsing rhythmic accompaniment, that the skilled dance musician produces music which can waft our dancing feet through space.

From the dancer's point of view, there are two popular ways of counting out the steps which make up our dance rhythms. One method is to use the musical count encompassed in the measure of music. For instance in the Waltz it is 1, 2, 3. The other method is more definitive in its reference to the timing of body movements. This is simply expressed by the terms "slow" or "quick". For accurate interpretation, "slow" or "quick" refers not so much to speed of movement as to the relative length of time the weight remains at rest on one foot or the other. Interchange of counting methods is useful in all of the dances with the exception of the Waltz, where the steps are not adapted to the counting of "quicks" and "slows".

Ballroom dances can be divided into two groups. First there are those in which dance custom permits the step variations to cross or overlap the measure of music. In this group are to be found the Foxtrot, Tango and Paso Doble. It is interesting to note the even timing common to these three dances. It is perhaps this factor which makes it seem rhythmically natural if our steps disregard the musical measure.

In the second group of ballroom dances we find the three-beat timing of the Waltz, and the unevenly spaced accents which typify the Rumba (Bolero), Samba, Polka and Bambuco. In all of these dances the exigencies of their rhythms necessitate that the dance movements be fully contained within the measure.

For easy comparison, the following abbreviations have been used in connection with the illustrations of the basic musical rhythm that underlies each dance . . . P—Pulse; S—Slow; Q—Quick.

FOXTROT

Approx. Tempo 30 *to* 48 *m p m*

In the Foxtrot, we find dance rhythm in its simplest form. In general, regardless of slow or fast tempo, the musical signature of C (Common time) or 4/4 is used, signifying four evenly timed notes to the measure. Typical Foxtrot rhythm is denoted by extra percussion on the first and third beats. The emphasis, however, on the first and third impulse beats is altered considerably, depending upon whether the tempo is slow or fast. In snappy society tempo (about 48 m p m) for instance, the effect produced is that of 2/4 time, with the second and fourth beats played as light "after" beats. For Slow Foxtrots, the first and third beat emphasis is not so pronounced, causing the four beats to sound almost equal in volume. In the illustration, three measures of music have been shown to indicate a typical cross measure timing of Foxtrot steps.

TANGO

Approx. Tempo 32 *m p m*

At first glance, the Tango notes seem similar to those of the Foxtrot . . . but what a difference is achieved by staccato strokes (as indicated by the dots) and a slow tempo. Al-

(*Continued on page* 35)

One Point of View or RECONNOITERING FAMOUS BATTLE AREAS

BY WALTER TERRY
dance critic,
New York Herald Tribune

THE "attack" and "counterattack" articles by William Chappell and A. V. Coton, respectively, in the January issue of DANCE merely started a pleasant little war, they didn't stop it. I cannot "re-counterattack" because I agree with each on some points and disagree with each on still others in this reasonably amicable argument about the worth of the dance critic. I think I shall be content to "reconnoiter" and employ "infiltration" tactics where the situation seems to call for such activity.

I agree with Mr. Chappell that the critic should not regard the function of criticism as an excuse for passing unfavorable judgment on all occasions and I further concur that book knowledge and enthusiasm does not make an individual a dance critic; however, I will not go long with him in his remark that the "lowest member of the corps de ballet" is necessarily worth listening to because of her close association with a ballet in rehearsal or performance. There are very few dancers, ranging from ensemble members to stars, whose opinions I respect on any dancing other than their own (I respect — not necessarily agree with — such opinions) and in my bitterest moods I sometimes suspect that a dancer does not like dancing at all unless he or she is its protagonist.

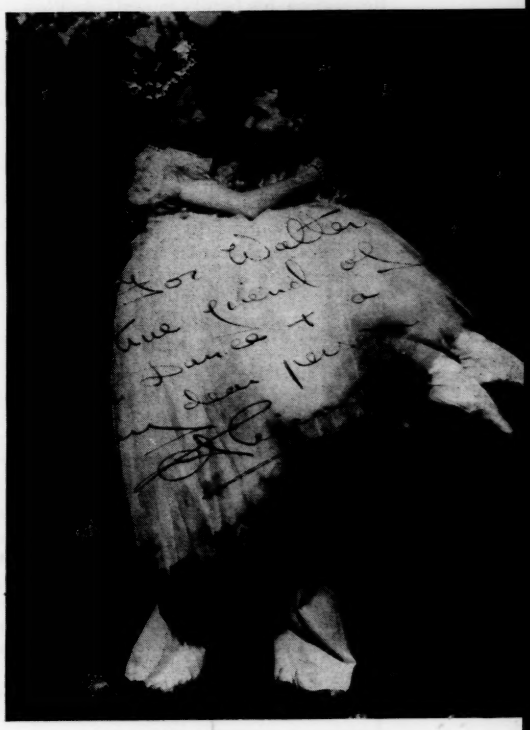
Another point to be brought up in connection with Mr. Chappell's attack, is that the dancer has never seen himself dance (and let us not mention mirrors). Even seeing himself in a motion picture is not wholly satisfactory, for objectivity would be achieved only in the physical sense. The critic, among his other functions, does bring objectivity to bear upon the performing or the choreography of a dancer. He is objective but not divorced, for his position, if it could be charted, would place him between artist and audience as a point of contact on that line of communication which the performer seeks to establish with his public and which the public, in its turn, seeks to tune accurately into its own receptivity. The critic, then, is a spokesman for the art represented by the performers and, since he sits with the audience, a spokesman for the public.

Whether the critic worships or castigates the dancer is unimportant so long as worship is accorded those who serve their art well and castigation tossed at those who misuse that art. The critic worships, he castigates, he reports, he records, he describes, he analyzes, he educates (under certain circumstances), he suggests and through such activities he tries to promote the art of dance, to extend its boundaries, to erase limitations in both doer and beholder and to urge both doer and beholder to realize their potentialities as equal members of an art experience.

If the critic is to accomplish the monumental task suggested above, or if he is to make even a determined step in that direction, he must obviously

(*Continued on page* 41)

The Unrealizable Realized—dancer and critic, Alicia Markov and Walter Terry, arm in arms. This may easily become collector's item in time. No comparable twain have ever b fore been shot in such a chummy moment. But the chum miness is purely personal, not professional. It never obtrud its chummy head in the critic's column.



THEATRE DANCE in America—1784-1812

Spotlight on John Durang, Mme. Gardie and The Placides

BY ARTHUR TODD

CHAPTER V in the series

FOUR CENTURIES OF AMERICAN DANCE

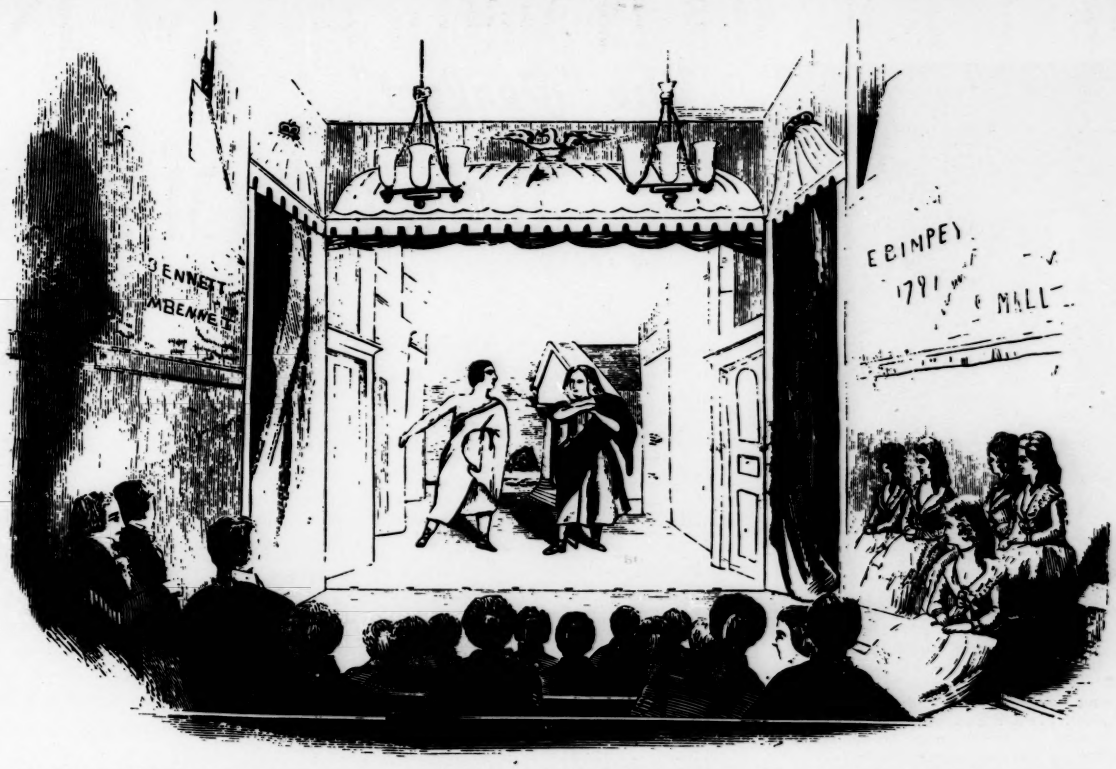
After the Revolution, theatrical dance in America entered upon a considerably broader phase. Probably the most important event of this period was the emergence of John Durang, the first American man to devote his whole career to dancing. John was the oldest of a family of seven children and was born near Lancaster, Pennsylvania, on January 6th, 1768. During the Revolution, his family moved into Philadelphia and it is here that he made his theatrical debut on December 14th, 1784, at the age of seventeen, performing a "Peasant's Dance." This was in the company of Lewis Hallam, who formerly had appeared in New York and who was the first English actor to return to these shores after the war. It is an interesting commentary upon the period that these theatrical entertainments were known as "lectures," a title devised so as not to offend those who might find such proceedings flippant during such serious times. Soon after this, John first danced his "Hornpipe," a favorite with him and with audiences throughout his long career in the theatre. This sailor-type dance included shuffling steps, pigeon wings and toe and heel taps and possibly may be distantly related to the stirring "Hornpipe Dance" that Agnes de Mille devised for "Carousel."

A good part of Durang's later career was spent alternating between New York and Philadelphia but it was not until he came under the influence of the Placides, who arrived from France in 1792, that John had his first glimpse of a classic ballet style and also learned how to dance on a tight rope. He danced with the Placides for a season and soon after this he was performing an Indian dance in 1794 in "Tammany," one of the earliest American operas to have an American theme, the plot depicting the struggle between the American Indians and the Spaniards. We next find him partnering Madame Gardie, a Santo Dominican dancer who came to America by way of France, and they appeared together in New York, Boston, Hartford, and Philadelphia. Then, after a disastrous season in Newport, Durang joined a circus troupe in Philadelphia that eventually took him all the way to Canada. After this, his latter years were mainly confined to acting, the climax of his career being his performance of Petruchio in "Taming of the Shrew." He did perform once more, in 1819, in a Spanish dance titled "Love Among The Roses." John Durang died in 1882, leaving behind him a versatile, colorful dance career that had spanned the theatre, the ballet and even the circus.

Returning once more to the end of the 18th Century, we find that a veritible wave of French dancers and performers had been arriving in America. This mass immigration was, in part, due to the disrupting influences of the Revolution in France. And with them, these dancers brought all the refinements and artificiality of the French ballet. They were, however, welcomed extravagantly by an American public that was still in awe of anything foreign and had not yet learned to appreciate, to any great degree, the fresh and vital talent that existed within its own boundaries. Two names stand out from this early period of French influence — they are the Placides and Madame Gardie. Alexander Placide and his wife made their debut in New York late in January, 1792, in a ballet known as "The Bird Catcher." (John Durang danced a minor role in this presentation.) Later they also appeared in at least six other ballets in New York, Boston, and Philadelphia. After this, in 1793, Placide purchased a brick building in Providence, Rhode Island, that he named the "Speaking Picture Theatre" — probably his term for describing the dance pantomimes and ballets of the period. Evidently the public failed to speak up at the box office for we next find Placide returning to Charleston in 1794. Here he procured a building named Harmony Hall and changed its title to the French Theatre. The minuets and gavottes, danced by the Placides, in addition to a liberal mixture of acrobatics and tight-rope dances, rarely failed to please their

AUTHOR'S NOTE:
The author wishes to express his gratitude to the following for their co-operation in the assembly and preparation of this material: Miss Evelyn King, May Davenport Seymour, curator, Theatre and Music Collection, and Jerome Irving Smith, in charge of Library and Publications, The Museum of the City of New York; also to the Museum of Modern Art, New York City, Miss Lily Goldberg, Dance Department, 58th St. Branch; and to the Theatre, Picture and Music Collection Departments of the Main Branch of the New York Public Library.

A bibliography appears at the end of this chapter.



The theatre of the late 1700's in America depended upon the English for plays and the French for pantomime and dance. Even the simplest plays were usually interspersed with dance-pantomime. (Note segregation of the sexes in the seating arrangement).

American public.

Madame Gardie, on the other hand, apparently had all the qualities of a ballerina, and, in her brief four year career in America, she captivated all who saw her. (She was murdered in 1798 by her husband who couldn't stand the thought of returning to his native France without her.) Madame Gardie made her American debut in 1794 at the New Chestnut Street Theatre in Philadelphia, which was then under the direction of William Francis. Her vehicle was "La Foret Noire," and was undoubtedly French in inspiration, with an amplitude of pantomime. Later that year, Madame Gardie made her New York debut in "Sophia of Brabant," a ballet pantomime which may have been derived from some of the legends concerning King Arthur. One contemporary comment reported that Madame Gardie, "gave us a delight altogether new. Her figure, face and action were enchanting and the mute eloquence with which she communicated to the audience every varied emotion of her soul scarcely allowed us to regret that she was unable to express them in our native tongue. The appearance and manner of this lady are prepossessing beyond any example on our stage and we hope the managers will receive from a grateful public the reward they merit for introducing so fine a performer to its notice." Another of Madame Gardie's successes occurred in 1796 with her appearance in a grand ballet-pantomime that was originally called "The Independence of America" but was later retitled "The Triumph of Washington." During later engagements she also appeared in "The Old Man Grown Young," "Tyranny Suppressed, or Freedom Triumphant" "The Island of Calypso" and "Siege of Quebec." According to another critic, Madame Gardie was "a fine pantomime and ballet dancer. Her brilliant talent lent a fascination to these performances, and her amiable deportment won the respect of all her acquaintances in the social circle."

Baltimore also came in for its share of imported dancers at this time. One of the performers there was a Monsieur Lege, a ballet dancer and pantomimist. He made his American debut as Cola in a presentation known as "Les Deux Chasseurs." Apparently Lege was well regarded at the time, for we find that his salary ran as high as four guineas a week, a princely sum in those days, and on a par with that of the leading actors of the period.

It can readily be seen that the theatre of this period relied mainly on the English for plays and pantomime and on the French for dancers. One pair of English dancers, however, a Mr. and Mrs. Oscar Byrne, did make the journey to America in 1797 and they made their debut August 21st of that year at the New Theatre in Greenwich Street, New York in a ballet-pantomime, "Dermot and Kathleen." Though they were termed by some as the "most distinguished dancers yet seen in America," they evidently were not well appreciated because the Byrnes soon returned to

(*Continued on page* 40)

The "Perfect" DANCING MASTER

The "perfect" dancing master of 200 years ago likewise came to the home of his pupil, attired in his most elegant, and carrying even then the ubiquitous violin and bow. Master and pupil here seem to be trusted to teach and study without scrutiny of duenna or chaperon.

by Dr. Paul Nettl

If I recall the dancing master of my early youth who taught me the first steps of the waltz, of the quadrille, and of the tango, which became en vogue at that time, the image of an elegant and handsome man returns to me. He was of medium height, lithe, somewhat grey haired, and even-featured. Although his attitude was amiable, simultaneously he was very energetic.

Mr. Rudolph Singer — I want to have his name immortalized in the literature of the dance — was one of the most popular dancing masters in Vienna. He used to spend the summer in Iglau, in Morovia, where he acquainted the sons and daughters of the well-to-do with the mysteries of Terpsichore, and it was there that I met the dancing master of my childhood.

Today, when checking the various manuals on the dance, beginning in the sixteenth century with Domenico da Ferrara and Guglielmo Ebreo, with Arbeau, Negri, Malpied, Martinet, Blasis — and with the English and Germans — Tomlinson, Woodworth, Scott, Behr, Trichter, Haensel, etc., my first interest is always in the personality of the author. And it is at this point that Mr. Singer appears. I like to compare these old dancing masters with him: How did Mons. Arena (1536) look? Was he affected? Was he coquettish with the young ladies — or was he deadly serious? Was he modest or did he puff himself up like a peacock in order to justify his performance of the Pavanne (the peacock dance), that fundamental dance of his period?

Many old treatises on the dance contain an over-abundance of scholarly euphuism which is difficult to read and digest. The maitre de dance of the Baroque time wished to present himself as a pundit of polyhistory. He knows all Greek and Latin writers whose comments on the dance he quotes very carefully. He reads all the ecclesiastics, with whom he argues about the usefulness or harmfulness of dancing. He has mathematics, medicine, and the law under his thumb.

We read in Thoinot Arbeau's *Orchesographie* (1588) that the author taught his pupil Capriol astronomy as well as dancing. And that is not just big talk, for Arbeau was not only a *maitre de danse* but a high cleric in Langres—an expert in theology as well as in astronomy. It was he who wrote a "*Compost et manuel Calendrier par lequel toutes personnes peuvent facilement a prendre et savoir les cours du soleil et de la lune.*" But isn't it amazing that this man was also an expert in the *laws*—designating himself as such in the beginning of his dialogue?

France had the leadership in the field of the dance from the seventeenth century on. Whenever a new dance originated in Italy or Germany it had to pass the salons of the nobles in Paris in order to achieve international reputation. Small wonder that all dancing masters in Europe looked to France. They spoke French, dressed in the latest French fashions, and in ninety out of one hundred cases, spoke German with a French accent although they might have been born in Posemuckel in

The "perfect" dancing master of 100 years ago came to the home of his pupil, a veritable figure of elegance and deportment beyond reproach. He carried his own violin and bow to accompany and to accent his instruction. Watch mother. She has one eye on her newspaper and one on the "perfect" dancing master.

At the *BARRE*

by Selma Jeanne Cohen

Part III of the series

BALLET—the universal language—and How it grew

A DANCER'S life begins at the *barre*. And it goes on at the *barre* — and ON, and ON and ON. William Chappell expresses wonderfully the dancer's attitude:

"I am here," it says, "for EVER. For eternity. Painfully trying to turn my legs out. This is my life for the rest of time."

WHY must dancers do *barre* exercises?

They started doing them a long time ago. When ballet had become a profession and its vocabulary had grown to include complex and virtuoso steps, the scientific structure of the dancing lesson began to evolve. By 1820 Carlo Blasis had formulated a system of practice, beginning with a clearly defined set of exercises to be done at the *barre*, in a sequence that is executed in practically identical fashion today. The studen who now practices at the *barre* may take comfort in the thought that every great dancer for the past 150 years has submitted to the same discipline.

Of course, the routine has been, and still is, varied slightly. Blasis' program included *pliés* in all positions, *grands* and *petits battements, ronds de jambe a terre* and *en l'aire*, and *petits battements sur le coup de pied*. By the time of Enrico Cecchetti, *frappes, degages,* and *battements releves* had been added. The student who feels that his teacher is too demanding might compare his exercises to those recommended by G. Leopold Adice in 1859. His schedule starts with thirty-six *pliés* and includes (among other items) a mere thirty-two *ronds de jambe en l'air* on each side and only forty-eight *grands battements* with the right leg and then forty-eight with the left.

Later in the 19th century, discipline was relaxed, for Desrat, in 1895, described most *barre* exercises starting from and ending in third position,

AT THE ETERNAL BARRE.

This is YOU down the ages until Doomsday. Practice costumes change; Hairdoos alter, BARRE work goes ON. In the graphic words of William Chappell: ". . . I am here for ever. For eternity. Painfully trying to turn my legs out. This is my life for the rest of time. . ." What dancer does not know what this means?

executed by DOUG ANDERSON

rather than fifth. A glance at photographs of most dancers of the period reveals, the sad consequences of this procedure which made classes easier and performances sloppier. The teachers who instituted *barre* work planned it to improve the quality of stage dancing and that quality is dependent on the neatness and precision with which those preliminary exercises are performed.

For, while the purpose commonly assigned to *barre* work is that of warming up the muscles in preparation for the more strenuous center practice, it has other important functions. By repeating routine exercises at the *barre*, the student learns to "feel" his positions so that in the center he will always hit them precisely. Because he need not concentrate on maintaining his balance while he has the support of the *barre*, he can concentrate on extending his natural range of movement. At the *barre* he prepares for each kind of movement, for each step in the ballet vocabulary.

The opening *pliés* illustrate these multiple functions. By bringing into play nearly all the body muscles that will be used during the lesson, they render those muscles pliable for the later exercises. *Pliés* are performed in exact positions and, when properly executed, with the knees out, heels forward, they provide an excellent stretch for the turnout. By keeping the heels on the floor as long as possible, the dancer stretches the calf and develops the *demi-plé* so necessary for pirouette preparations and for elevation.

By tightening the knees before and after the *plié*, taut legs are encouraged; the erect back sets the posture and develops strength. The simple arm movements provide an exercise in coordination, for the strain must not show here; the arms must move smoothly, the hand relaxed.

Certain exercises are designed to prepare for specific steps, such as *degagés* for beats. *Grands battements* constitute the start of a *grand jete*; the pause at the end of the outward movement of the *frappe* sets the pose to be sustained at the height of the *jete*. But you can figure many of these out for yourself. Choose any combination: *assemble, pas de chat, fouétte;* whatever you pick is composed of the basic movements included in standard *barre* work.

In some cases we can determine quite precisely when particular moves first came into use. For instance, the *rond de jambe en l'air* is attributed to Gardel and Vestris, famous dancers of the late 18th century. We can even trace the historical development of the exercises. Thus we know that Noverre was acquainted with *grands battements*; but while Blasis asks for them hip high, Desrat demands that they should be shoulder high. The trend has been toward greater precision and greater complexity because the art of ballet is now more precise and more complex than ever before.

Pupils are commonly encouraged in their *barre* work by the reminder that "Pavlova did these same exercises." But nearly a century earlier Maria Taglioni did them too. *Barre* work has a long and illustrious history. Dancers are intelligent people, so they learned long ago that *barre* exercises get hips turned out. They will be part of the dancers's life "for the rest of time."

TO BE CONTINUED

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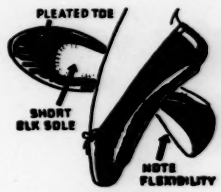

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the APRIL spotlight falls on . . .

Alexandra Danilova
and
Frederic Franklin

photo by Constantine

The principal dancers of Ballet Russe de Monte Carlo as the leads in GISELLE, coming to the Metropolitan Opera House April 9, for a three week season.

Jan Veen

Leading dancer and principal choreographer of the Boston Dance Theatre as he appears in a character solo dance entitled, THREE MINOR VICES. Mr. Veen and the company will appear in Boston on April 14, with Adele Hooper and Stanley Herbertt as supporting soloists.

DANCE FOR THE SPRING, a group ballet by Eleanor King in the repertory of the Seattle, Washington Dance Company, will be seen this month in programs offered by the Company. In this photo: Martha Nishitani, Martha Jane Schuh, Ruth Anne Ruhl, Edward McCary, Eleanor King, Dudley Davidson.

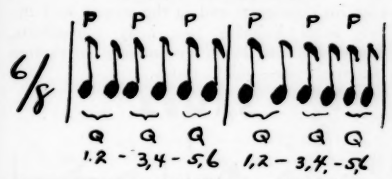
Van Ness Studio

Eleanor King
and
Seattle Dance Company

(*Continued from page* 22)

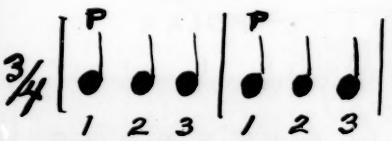
though the four notes should be approximately even in their percussion, a rhythmic pulse comes from the first and third beats to give the effect of a 2/4 rhythm. As with the Foxtrot, the even timing permits and gives rightness to step variations which cross the bar of music.

Because of the absence of musical scores, the typical four beat rhythm of the Argentine ballroom Tango was little known in Europe and North America until after the First World War. Before that time the Habanera rhythm, popular in Spain for a form of solo folk dance, had been used for our Ballroom Tango. With the increasing popularity of the newer style, now internationally accepted as the ballroom version, the uneven Habanera rhythm has been gradually eliminated.

PASO DOBLE

Approx. Tempos—6/8 50 *m p m*—2/4 68 *m p m*

Upon observing the musical signature of 6/8, and noting the number of eight notes per measure, you would hardly expect to be dancing a "Spanish one step" to this music. That, however, is the way it works out. The first, third and fifth notes, with their after beats, become three evenly pulsed beats. There being no eccentric rhythm to change the pace, we find that the step variations in this quick tempo follow naturally an alternately right and left foot march rhythm.

Paso Dobles are also written in 2/4 time. From the dancer's viewpoint, however, the rhythmic effect is the same.

WALTZ

Approx. Tempo 30 *to* 60 *m p m*

Three tempos of waltz are in vogue, which prompt obvious differences both in musical form and dance style. These three tempos could be placed at 30, 45 and 60 m p m. Musically, the medium and fast (Viennese) tempos are similar in that there is one impulse beat—the first—per measure. For the slow tempo, however, more dance satisfaction is derived if the percussion on the first note is minimized, with almost equal stress on the second and third beats. The effect produced is that of a "one step" in 3/4 time. More travel action is thus induced and musical dragginess is eliminated.

(*Continued on page* 36)

performance

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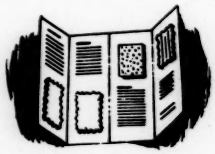

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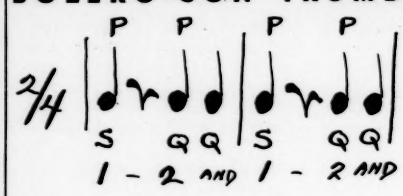
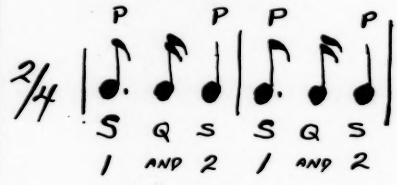
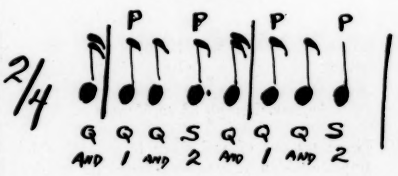


Approx. Tempo 30 *to* 48 *m p m*

For lack of dance standardization, and in view of varied viewpoints of the admittedly complex Cuban music, only the one most prevalent rhythm is analyzed. The dominant accented rhythm as heard and indicated by the notes of the music shows a quarter note followed by a rest and two more quarter notes. Played as though in 2/4 time, this in essence divides a measure played in a moderate tempo into two halves. In the first half there is one note for movement and in the second half the two notes indicate two body movements. Transposed into dance terminology our rhythm becomes Slow—quick, quick.

SAMBA

Approx. Tempo 60 *m p m*

The musical score of the Samba above shows three notes, each of different length. The first and last beats provide the pulse, with the last note, which is of longest timing, receiving slightly stronger percussion. The 1/8 note preceding this provides just time enough for a quick weight shift, comparable to a ball-change. Slow — quick — slow seems the most accurate way to describe the timing of the complete dance step.

POLKA

Approx. Tempo 60 *m p m*

As we know, dance music is a blend of melody and rhythm. The melody may deviate considerably from the particular dance rhythm, or it may be so written as to be synonomous with the rhythm which dominates the dance movements. This latter is peculiarly true of the Polka, where the melody is the dance. Springing from Polish ethnological roots, a special melodic pattern has developed, which characterizes and gives color to a dance

(*Continued on page* 38)

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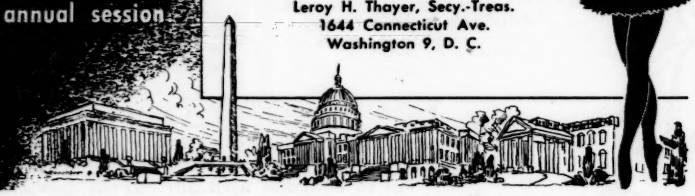

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ballroom panorama

(*Continued*)

rhythm which we immediately recognize as the Polka. Written in 2/4 time, the Polka is a two-step with a preliminary hop. This first movement takes place on the anticipating 1/16 note just preceding the first beat of the measure. The two-step follows on the counts 1 and 2.

BAMBUCO

Approx. Tempo 60 m p m

While the signature of the Bambuco is written 3/4, the rhythm to which one dances comes from the bass which is written in 6/8. However, in contra-distinction to the Paso Doble, in which the 6/8 rhythm is divided into three pulse beats, the 6/8 of the Bambuco is so played as to produce two pulse beats. The first half of the measure (3 counts) is taken up by the first musical note or main beat. In the second half of the measure the notes which produce the dance movement come on counts 4 and 5. The effect produced is that of Samba in Waltz time.

OSCAR KOSARIN, pianist, arranger and composer, is a recognized authority on dance rhythms. His extensive travels throughout South America and the West Indies have given him an intimate knowledge of Latin American dance rhythms. Mr. Kosarin directed the *Ballroom Disc* dance record series.

Frederick Ashton in New York

(*Continued from page* 11)

ballet d'ecole versus the *poesie Symboliste.*

ILLUMINATIONS is a ballet with every earmark of a completely British product, and a handsome one: music by Benjamin Britten, décor and costumes by Cecil Beaton, and the choreography, of course, by Ashton. But the root source of inspiration for these three distinguished Britishers was a small collection of sensitively imagined verses by the French boy-poet, Arthur Rimbaud. The genius of that strange and tormented boy was peculiarly French in a way that surpasses geography or politics. The germ was French. Mallarmé, Verlaine, and Baudelaire were French — and in such a way as the term applies to them, did it conjure the nature of Rimbaud. It is curiously interesting that he should be Mr. Ashton's favorite poet. It is not the routine

choice of one who is a direct heir to the estates of Dryden, Blake and Browning. What affinity exists there, I imagine, is the same that makes Josephine Baker and Edith Piaf such welcome commodities of exchange between France and America. It has the flavor of exotic fruit.

The creative extent of Mr. Ashton is not at all confinedly British. His interests and his theatre product are continental; he is of the European tradition. There are only surface traces of a nationalistic culture. In person, Mr. Ashton is unmistakably the English theatre man — that precise and mellifluous speech, the courteous manner, the calm and collected security in the world's anxieties, the propriety in dress. But as an artist and as a craftsman, he belongs to the wider audience of Europe and America at large.

Glancing backwards we can see where Mr. Ashton's motley interests have afforded us much that was original and uncustomary in the ballet. Early in 1934 he joined forces with Virgil Thomson and the late Gertrude Stein to present a milestone in the theatre, something unprecedented in the opera: FOUR SAINTS IN THREE ACTS. Three years later Miss Stein figured again in Ashton's efforts, this time providing the scenario and text for the satirical A WEDDING BOUQUET, viewed here as part of the Sadler's Wells display. Much of the charm in both cases was, of course, Miss Stein's. But finding a choreographer to match that lady in wit and double entendre was no small task. It was the fortune of the times that allowed the two of them to be contemporary.

In addition to Gertrude Stein and Arthur Rimbaud the makers of literature have consistently and rewardingly served Ashton as the springboard for many of his finest ballets.

Tennyson's LADY OF SHALOTT provided the theme for a 1931 ballet of the same name. Edith Sitwell released her FACADE poems for a happy association of Ashton and William Walton. Spenser's FAERIE QUEEN became THE QUEST in 1943 at Sadler's Wells, and in 1947 Ashton staged the complete Purcell masque-opera. The tragedy of Poland during the war years seen in the light of Dante's masterpiece materialized into the eloquent DANTE SONATA.

Frederick Ashton's career has been a long and prolific one. He has produced close to fifty ballets and there seems no sign of exhaustion, in spirit or in imagination. A good share of his output is in the active repertory of one ballet company or another, here or abroad. That is a distinction not to be shared by many choreographers. Even the great Massine is represented less and less, from season to season. But Ashton is remarkably active. We may expect anything from him now.

Shortly after ILLUMINATIONS is buffed and polished, fixed securely in the N. Y. C. Ballet repertory, Mr. Ashton will be leaving for France to fill another choreographic assignment, this one for the Paris Opera ballet. Then after a Command Performance in England, a summer's rest, we can hope he will be returning to the U.S.A. again with the Sadler's Wells, performing the roles that are now favorites of the American audiences. Another Carabosse, another Ugly Sister in CINDERELLA, that suave and lethal Tango dancer from FACADE. And what other works we have never seen, or some new suggestion that may catch his fancy and brighten our 1950-51 season of dance in America.

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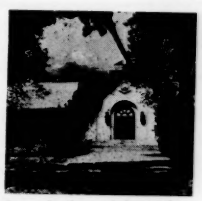

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Theatre Dance in America

(*Continued from page* 25)

their native England.

At the beginning of the 19th century, America was on the threshold of one of its greatest periods of dance and the high water mark was reached in the period between 1830 and 1845, when the country was literally flooded with foreign performers. In July, 1801, the Placides had returned from Charleston to appear at the New York Theatre (later renamed the Park, since it was situated on Park Row opposite City Hall.) In 1805, Monsieur Labottiere and Monsieur Prinelle, late of the Bordeux Theatre, were engaged by the management of the New York Theatre. One of their ballets was titled "An Offering of Love," another, a grand pantomime in eight acts bore the name "Mirza and Lindor." All this time the invasion of French dancers continued and programs of the period listed Lolliet, Berault, Verbeca and the Mlles. Gervais and Sarsay among the visiting performers.

In 1811, we again come across the familiar name of Durang only this time it is a descendant of John Durang. His son, Charles, was the first to appear in New York and he made his debut, at the age of seventeen, as Harlequin on Washington's Birthday, 1811. Ten years later, two of his sisters, probably Juliet and Catherine, appeared in the ballets, "La Belle Peruvienne" and "Siege of Tripoli." The Durang name appears in many other programs of the period and, while John's descendants carried on the family name in the theatre, it was rather rough going with all the foreign opposition at the time.

The city of Baltimore, meanwhile, had recorded one of the first appearances of a Spanish dancer in America. This was in 1815, when a ship bound for Havana from Spain was forced to anchor in the harbor for repairs. On board was a dancer known as Signora Aria, on her way to fill an engagement in Havana. Being a shrewd artist, she hastened to the Spanish Consul and obtained permission for a theatrical engagement until the boat was repaired. The receipts of her first concert reached the high sum, for then, of $861, and she was termed by one writer as "A beautiful woman and an accomplished dancer." The ladies of the audience hardly agreed with this doctrine for there was much remonstrance about her appearances in the city and on the second night receipts fell off to $761, with very few ladies present in the audience. Possibly the ladies of Baltimore may have been shocked by the impropriety of an occasional glimpse of the Signora's ankle as she danced. Anyway, when the ship was ready, the Signora was once more aboard, on her way to Havana, possibly a sadder but certainly a richer lady.

TO BE CONTINUED

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one point of view OR

(*Continued from Page* 23)

Reconnoitering famous battle areas

by Walter Terry

work as diligently as the artist and audiences he is serving. This means that Olympus is not for him: he cannot drop judgment on people's heads but he can pass out judgment to those who share dance experience with him for them to accept or to refuse. If he is knowing as well as honest, his judgment will probably be accepted and prove helpful.

I do not believe that it is essential that a critic, to be a good critic, must necessarily be an active dancer or choreographer but I do believe that he must remain close to the creative processes of dance. He may do this by watching classes, by conducting lecture-demonstrations and by maintaining close contact with dancers, choreographers and followers of dance. Here I must argue with Mr. Coton who does not believe that the critic should know dancers other than through their works. As a reporter, I disagree violently (and any other newspaper man would agree with me) and as a critic, I continue the disagreement.

Mr. Coton seems to feel that only phenomenal integrity and a supernormal moral character could keep the critic who admits to friendships with dancers on the straight and narrow. I think we can drop the "phenomenal" and "supernormal" and say simply that the critic, like any other good citizen, should be possessed of integrity and moral character. I love my mother dearly, but when she makes a substandard lemon meringue pie, she makes a substandard pie and there it is and the family tells her so. It follows, then, that if Martha Graham turns up with a substandard choreographic creation, the fact that I know Miss Graham as a person doesn't improve the choreography one whit and it is my job to say just what I think of its level. By having watched my mother make a pie, I can suggest, when the substandard number is served, that perhaps this or that ingredient was omitted and by having discussed dancing with Miss Graham I may quite possibly have a clearer notion of exactly why some choreographic venture failed to materialize properly than if I had never had the privilege of discussing dance with her. This leads us into the matter of research.

All of us agree, I think, that research is essential if one is to continue learning and developing. Research can and should be done in libraries where books, periodicals, clippings and photographs are available. It should also be done at art galleries, in lecture halls and at concerts. It should also be done with the living exponents of the art one is concerned with; therefore, I say, the critic *must* do some of his research among dancers. A dance book is not necessarily less biased than a dancer. Some human wrote it and just because he is dead or living in Paris does not mean that his words cannot mislead you. The reader tries to take bias or special interests into account and if he reads sufficient books on a given dance subject, he can probably arrive at the truth of an historical dance event. If he knows dancers, the same process of research is to be followed.

Now let us turn to influence. Should a critic be influenced or permit himself to be influenced? Of course. Who does he think he is, a tressless Rapunzel? It would be colossal conceit to think that one had no need of influence from good minds as well as from good works. To be receptive to influences, does not mean that one swallows everything he hears nor that he parrots the suggestions or comments of others. I remember, for example, three isolated examples of influence which were of enormous help to me. Years ago, Doris Humphrey told me something about her opinions on the relationship of speech to movement; some years later, while reading a book on ancient religions, I came across a statement which gave me a new insight into the relationship of scriptural expressions to the mores of a specific historical period and years after that I asked a girl who spoke Hebrew to give me the literal translation of a Hebrew term I had seen used in connection with a Palestinian dance. Finally, these three experiences, all isolated influences, suddenly popped up in my mind while I was giving a lecture and emerged as a single theory on an aspect of dance, a theory (which I won't go into here) quite my own (as far as I know) and one which would have been impossible if I had not welcomed the thoughts of others.

This little essay will not please everyone any more than did the essays of Mr. Coton and Mr. Chappell. I have not answered them fully nor have I analyzed the functions of a dance critic in any detail. I have merely tried to point out that the dance critic is neither a god nor a demon and that he has, if he knows what he is doing, a unique function to perform. He knows more about dance than does the audience because through study, constant exposure, experience in analyzing and, perhaps, participation in the activity of dance itself, he has made himself a specialist. He knows more about dance than do the dancers because he sees them dance, as does the public, not only as individuals but as functioning figures in a dance pattern far greater than their own immediate areas would indicate. Thus, the dance critic serves dance by serving the creators of dance and the recipients of theatrical dance enterprises.

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flexing for ballet

(*Continued from page* 29)

EXERCISE 93
Relevés in Tempo

As a preparation for this combination of *relevés*, I would like you to practice each position given above separately, with the addition of a *demi-plié* on the supporting leg each time you replace the heel on the floor; in other words, you rise to the half-toe with the knee straight; you put the heel down, bending the knee—with control in both movements.

Next, practice the *relevé* in regular 4/4 tempo, counting 1 to *relevé*, and 2, *plié*, 3, *relevé*, 4, *plié*, etc. Next, try the same exercise in 3/4 tempo, counting 1-2, for the *relevé*, 3 for the *plié*. In other words, you stay up for two counts and you come down for only one count. Practice all positions in both tempos.

For the combination: waltz tempo: 3/4: stand in front *attitude*, right leg raised. *Relevé* on left foot, counting two counts; *plié* on left foot, one count; repeat four times. Immediately change position to *passé* (without placing right foot on floor) and repeat four *relevés*; change to *attitude*, repeat four *relevés*; change to *passé* and repeat four *relevés*.

REPEAT entire exercise on opposite side. When proficiency is reached, this exercise may also be practiced on *pointe*.

EXERCISE 94
Special Pirouette Balance

This exercise is practiced in the form of an adagio in center floor.

Stand in 5th pos., arms extended to 2nd pos.; starting with right foot, proceed as follows: *Passé* (slowly), *developpé* forward (open the leg straight in front of you with the entire leg turned out from the hip, the foot well arched; both arms follow the movement by making a forward gesture until the fingertips barely meet). Keeping the leg straight in the air, carry it to 2nd pos. (straight out to the side from the hip) opening the arms at the same time. Bend the right knee so that the right foot is placed directly in front of the left knee. *Demi-plié* on the left leg, bring both arms extended to the left side. *Relevé*, making a 1/4 turn to the right side, swinging both arms to a circle in front of your waist to assist the turn. Open the leg to the forward *developpé* again, and proceed exactly as in the first 1/4 turn.

REPEAT this 4 times to complete the full turn. REPEAT entire sequence, making 1/2 turn on each *relevé*, and when the balance is secure, practice entire sequence making a full turn on each *relevé*.

I can *guarantee* that your regular outside pirouettes, from 2nd, 4th or 5th preparation, will seem far easier after you study and practice the foregoing exercise.

REPEAT equally to opposite side. REPEAT entire sequence, opening *developpé* to *arabesque*, carrying the leg to 2nd pos. in the air, and making an INSIDE *pirouette*. REPEAT as in above sequence.

EXERCISE 95
Arabesque Penché Balance

Facing right side, take a 1st *arabesque* (standing on right leg, right arm raised forward, back erect, left arm extended to side, left leg extended back with straight knee and arched foot). Set the arch in your back so that your upper torso and the extended leg are like the teeter board of a see-saw, and the supporting leg the fulcrum.

Maintaining your position, tilt the body forward by raising the back leg, as slowly and as high as you possibly can stretch (the stretch will be on the back of the supporting leg). Just as slowly and evenly, rise to original position, *relevé*, and close to 5th pos. The see-saw technique of this exercise is much the same principle that I gave you in practising the *Cross Arabesque* (See DANCE Magazine, January, 1950). You must retain the arch in the back, so that the entire position does not collapse.

It is almost the season to wear Spring suits and figure-revealing dresses, so, in keeping with the times, next month's installment in this department will feature EXERCISES FOR REDUCING. Of course, if you have practiced the flexing exercises thus far, you have probably noticed that they serve as excellent reducing routines as well. But there are a number of strenuous exercises you can do on the floor which reduce certain parts of the body that always seem heavier than we want them to be. As I have warned you in past chapters, I can only present the work to you in written form. It is up to you to put it to good use. And, once you have acquired the limber and lithe form you desire, remember to take advantage of every movement in your dancing to accentuate these good points.

TO BE CONTINUED

ballet theatre redivivus

(*Continued from page* 13)

and **Maria Tallchief, Nana Gollner, Igor Youskevitch** are dancers to glitter.

With the same functionally modern disregard for tradition, **Fille Mal Gardee** has been taken out of the "period piece" class and streamlined into a farce that gives **Nana Gollner** and **Edward Caton** opportunities to run away with the show. And **Fille** is on the way to becoming another **Helen of Troy** in its audience appeal.

Helen, a piece of junk concocted of classroom cliches and jokes about long forgotten ballets was one of the delights of the season. By all rules of logic it should be a disgusting spectacle, but it isn't. It's loads of fun. First, "classroom cliches" are swell bits of dance and choreographers are so busy looking everywhere else for dance movement that it is novel and nice to see them brushed up for the stage, especially when done with the untroubled grace of **Diana Adams** and **Igor Youskevitch.** Second, the humor is theatrically true: **John Kriza's** comedy is as hilarious as ad-libbed gags, and if the take-offs on **Afternoon of a Faun, Coq d'Or** and **Bacchanale** aren't understood, they are funny in themselves.

The DANCERS

Though by no means all geniuses, and not without a small percentage of clunks, most of Ballet Theatre's dancers conveyed the excitement of artists in full flower of their art and of youngsters paying off early promises. Any dancer who once attains membership in a company aspires to better roles and more recognition. With the flexibility of status in this company there is an alertness for opportunity and enthusiasm for one's work, a desire to shine that makes for vitality in performance and the communication to the audience that what is done on the stage is important. True, sometimes there is an over-reaching, also some ineptness, but tired carelessness was at a minimum at this stage of the tour. Most of the time there was respect for what one was doing and that is a consideration a paying audience deserves and does not always get.

Nora Kaye, first lady of American ballet, made her dramatic appearances memorable occasions. She is thoroughly mistress of her roles and seems to enrich every performance with an individual touch. Her Swan Queen has changed since last season because her actual dancing, always strong and neat, has a more classical approach. She is more serene and less the taut creature of the neurotic roles, although her line still does not flow, the arabesque is still static.

Youskevitch was the toast of the season. Always a wonderful dancer, he is even better — not a little bit, but a great deal, as impossible as that may sound. He dances with the relaxation that spells complete authority, and the smoothness of a well-oiled 16 cylinder motor hitting on every cylinder. Big movements were always his, and now he has polished the details: feet are neater, arms and hands move graciously. His combination of aristocracy and strength are irresistable.

A more slender, more self-disciplined **Nana Gollner** was another great asset. She is probably the most gifted of American ballerinas, having an easy virtuosity that might well be maddening to dancers who have to work to dance. Her position on pointe is rare in its beautiful correctness and it is more than a well-arched foot; it is a true turnout and a pull-up that extends all the way through the legs. Her arms in second position are still placed too high, but Gollner has almost

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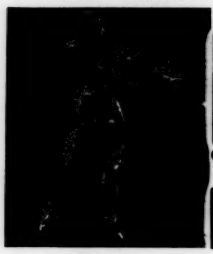

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overcome her most obvious and disturbing fault, the hunching of shoulders on supported pirouettes. Her **Giselle** was one of the big moments of the engagement.

Hugh Laing, the most romantic dancer in ballet, has added another romantic role to his repertoire, the man in **Sylphides,** who has too often been a classicist rather than the poet whom Fokine sent among the sylphs. Laing danced the part with a simplicity that did not discard the poetry.

Maria Tallchief gave brio to every role she did. She has an exhilarating speed and combines it with an unfailing accuracy that lend excitement to ordinary proceedings. Her deboules, that roll like a well aimed cannon ball, are terrifically dramatic.

Aside from their attractive appearance together, the Tallchief-Youskevitch partnership in Theme and Variations, Aurora, Swan Lake, etc. is not too happy since their style and approach to dance makes collaboration difficult. Her taut fierceness is at war with his more gentle strength.

Kriza is deservedly the idol of his home town and one would have to go far to find a more attractive ballet personality. However, although he has developed artistic maturity, his carefree air invades classical work, where he cuts corners. His purely academic dancing is sometimes vulnerable.

Diana Adams and **Norma Vance,** the most lyric dancers in Ballet Theatre, have come up a couple of pegs. Miss Adams did the pas de deux in **Les Sylphides** for the first time and was as lyric as a song. Miss Vance is thinner than ever and dancing beautifully.

One of the most individual dancers in ballet is **Ruth Ann Koesun.** By no means a strong dancer, she has a lovely personal quality and a positive stage presence. She substitutes delicacy for brilliance and makes it attractive. She is right not to strain for virtuosity, but she could extend herself to fuller, more finished movements. She had many new roles including **Blue Bird,** the Sweetheart in **Billy the Kid** and the pas de deux in **Interplay.**

Lucia Chase has resumed her irreplaceable role in **Pillar** and also did the stepmother in **Fall River Legend,** making the latter infuriatingly smug as well as mean.

Headed by **Youskevitch, Laing** and **Kriza,** Ballet Theatre has the strongest contingent of men seen in an American company in a decade. **Romanoff** did the Tudor roles in **Lilac Garden** and **Pillar,** as well as his usual roles in **Patineurs, Helen of Troy** and **Fille Mal Gardee.** And in view of the condition of the repertoire he has been fulfilling his duties as regisseur most ably. **Edward Caton,** who knows how to establish character by stance and position, did wonders in many character roles. He also taught the company class.

Paul Godkin proved many times he is a mature artist as well as a fine dancer. **Eric Braun, Peter Gladke** and **Fernand Nault** have taken big strides forward and **Wilson Morelli, William Weslow, Kelly Brown** and **Vernon Lusby** are all good dancers.

A valuable newcomer to the company, (and we hope he stays with it,) is Danish dancer **Erik Bruhn.** Blondely handsome and possessed of a clean classic technique and especially good elevation, he showed particularly well in the Florestan pas de trois in **Princess Aurora,** as Orestes in **Helen of Troy** and the partner of the French Ballerina in **Gala Performance.**

An ankle injury kept **Ralph Linn** out for one week, but his first appearances were promising, especially as Peter in **Peter and the Wolf. Holland Stoudenmire** is another handsome newcomer who dances well.

The most interesting new girl is **Barbara Lloyd,** late of Col. de Basil's company. She has a champagne personality, tugging at the bounds of decorum, and it was used to good advantage as the French Ballerina in **Gala Performance.** Her pirouettes as the Girl in Yellow in **Patineurs** were very good.

Lillian Lanese, whose technical ability has long bid for attention, had a number of solo roles, including Taglioni in **Pas de Quatre. Mary Burr** has an interesting dramatic quality. She made the Stepmother in **Fall River Legend** a strangely magnetic, if evil woman. **Shellie Farrell** and **Jennie Workman** have come up a notch.

Max Goberman, who is training an assistant, conducted the entire Chicago season of 18 performances with attention to the dancing as well as the music. Not that dancers did not beef about tempi, but try to keep three individual Swan Queens happy about their several ideas on timing, let alone a repertoire of twenty-three pieces with all sorts of casting changes and you'll know why Goberman's accomplishment was gargantuan.

the "perfect" dancing master

(Continued)

in violent arguments. "Now," continues Taubert, "It is not enough to be a *'lion de salon'*, with good manners and a diplomatic attitude. Even the devil is political—and who doesn't think of the definition of the politician by Christian F. Weise, who says, *'Politicus est animal rationale, bipes ita serviens Deo, ut non offendat diabolum'*."

(The politician is a two-legged animal who serves God in order not to offend the devil.)

"The master must have as a third requirement a sufficient knowledge of dancing."

And it is here that Taubert again returns to the regulating and ethical function of the dance. "For genuine dance (according to Plato) has the task of regulating and civilizing the undisciplined and instinctively animal-like emotions of primitive man; to raise those emotions to a level that correspond to human nature."

In detail, Taubert speaks of the ability of the master to invent a dance, to perform it, and finally to *teach* it. The fundamental knowledge of the theory of dance is indispensable. But the great secret to the success of the *maitre de danse* is the experience. It is here that he attacks those professionals and dilettanti, people of low extraction and poor education who accompany young aristocrats to the universities and in their travels . . . those people taken by their masters to balls as bootblacks. There they pick up some reverences and compliments. Later they boast of their knowledge. "Avoid such inferior people! Avoid those quacks and clowns and tight-rope walkers who later pretend to have received their education at the universities!" says Taubert.

Such people belong, according to the rules of the jurists, with those who have failed—on the "flunk bench." This in spite of the fact that they carry hats with green, blue and white plumes tucked under their arms, and they have husky servants to defend them in case their creditors become too insistent! Such people hardly have any idea of the extensiveness of the art of the dance and the best proof of whether such a man is really an honest master is to let him perform the Caprice, i. e. the improvisation. Just as a perfect orator is able to extemporize but at the same time follow the rhetorical rules, so must the perfect *maitre de danse* be able to extemporize to a tune which is completely unknown to him.

But there are some other minor requirements. The master must know something of horseback riding, of fencing, and he must have certain knowledge of anatomy. A very important requirement is his ability for understanding music. A good dancing master has to be able to recognize the meters of a melody, whether it is a sarabande, a minuet, or a bourée, and the ability to tell whether a melody goes in major or minor key—or whether it goes in four-beat or three-beat time. There must also be a knowledge of cadence, which is distinguished in entre- and contre-cadence. He must be able to distinguish a soft, smooth melody and perform his steps according to the characteristics of it.

This knowledge is particularly required for ballet and operatic dancers. It is certainly not necessary that a *maitre* have a *thorough* knowledge of musical composition but if he has that ability he will be able to compose such music as necessary for his profession. Simultaneously he will be able to dance almost mathematically according to the rhythm and meter of the music. Such a musical *maitre* should keep in mind that it is not enough for the peasants and shepherds to dance to a gay melody in a ballet comique, for old women to dance slowly to music in a ballet serieux; Scaramuccia to a comic tune and melancholy characters to a sad one. Oh, no! Don't forget that each melody must have a certain character: a Spaniard should have a Spanish melody and a peasant-dancer requires a really peasant-like tune!

Maitres de danse who have no idea of music are in a very difficult position and *a dancing*

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master who is not able to play the fiddle should give up. I knew a few dancing students who had to stop up their ears with cotton as did the companions of Ulysses to escape the poisonous chant of the Sirens in order not to hear the miserable squeaking of the dancing master's fiddle.

At this point we learn something about the fees of the *maitres* of that time. Taubert tells us that the German dancing masters were not in as good a position as were the French, who took six or more reichthalers for six hours per person. A French *maitre*, besides his regular salary, sometimes made as much as six thousand reichthalers in private lessons. Consequently the Frenchmen were able to pay for good violinists, whereas the Germans had to fiddle for themselves. And Taubert continues, "Anyway, I like my simple fiddle better than an artful virtuoso's—which detracts the student from the subject itself."

That brings the author to the question as to whether a native French dancing master is better than a German one. He mentions that many Germans used to go to France regularly in order to learn all the steps and dances which supposedly could only be studied in Paris. He admits that a sarabande may be better performed by a Spaniard, a bourée by a Frenchman, and a Polacca by a Pole, and certainly the blessed peoples of the Latin race —the Italians, the French, and the Spanish— have a livelier temperament and move more quickly than do the northern Teutons. Those people near the Mediterranean drink wine instead of water, eat white bread instead of rye, and are warmed by the sun. They dedicate themselves to leisure; consequently they are naturally better fitted for dancing than are the Germans. But a German has to make up for his lack of natural resources by thorough knowledge and strong discipline.

There is another thing: the French have too many figures and pas. Therefore most of the French *maitres*, in the last analysis confuse the steps. Taubert speaks of those German cavaliers who studied in Paris. He quotes one of them: "I studied in Paris with Mons. de Moulin, Mons. Blondi, Mons. de Muraille, Mons. Ballon, etc. . . I took lessons for months and months. Mon Dieu, what a master! He soared table-high over the floor, but Par Bleu, I had to pay him a Louis d'or a month!" But alas, such a fellow, if asked to show his art, should have crept away before being seen by a good, solid Leipzig dancing student.

Let us not forget that Taubert seems to be an early representative of the rising national consciousness of the Germans. In many ways Taubert's ideas may be compared with Johann Kuhnau's satirical musical novel, "The Musical Quack", in which a German musical dilettante who was an aid to an Italian maestro pretended to be an Italian virtuoso. He pretended to speak broken German and aped all of the manners of the Italians until his ruse was exposed by some musical students in Leipzig. They ridiculed the boisterous lout and hazed him unmercifully.

The reading of Taubert's "Rechtschaffener Tantzmeister" is not easy, but if one becomes acquainted with the old Frankish style, with its Baroque linguistic serpents, and the queer combination of German, French, and Latin words, there is an incredible treat in store —for Taubert's stupendous work is a sea in which can be found numerous pearls.

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reviewers' stand

(continued from page 9)

the duet was ensnared in sheer gymnastics.

It would be difficult to conceive of this ballet without Jerome Robbins in the principal part. For he achieved a rare and moving combination of virtuoso dancing and deep, tragic humanity. His Prodigal left home as a spirited boy and returned a humbled, sickened, but somehow ennobled man.

Maria Tallchief was miscast as the Siren. But the role is so insuperably difficult from a technical point of view that it probably drained all semblance of convincing histrionics from her.

The costumes for PRODIGAL SON were strictly of the economy type. The music was second-rate Prokofieff.

Many ballet companies extract pas de deux from larger ballets and present them as program fillers. Mr. Balanchine has evidently meant to satirize this procedure in his PAS DE DEUX ROMANTIQUE. In addition, it is probably a satire on the antics of soloists in the romantic and post-romantic ballet. But Antony Tudor, Iva Kitchell, and Mata and Hari have said all there is to be said in this vein. **The** Balanchine duet, despite the purposely gaudy costumes by Robert Stevenson and despite the sincere efforts of **Janet Reed** and **Herbert Bliss,** remained a rather difficult adagio in traditional idiom to some dreary von Weber music.

Mr. Stevenson seems to have a way with sumptuous costumes. His gold-helmeted warriors for William Dollar's THE DUEL were indeed dashing. They helped to give the piece a blatant, pseudo-heroic quality that blended well with the bombastic but colorful score by Raffaello de Banfield and the thin but perky movement style that Mr. Dollar chose for his story of the mortal combat between the pagan girl Clorinda and her beloved, the Christian warrior, Tancred.

THE DUEL has been considerably enlarged and externalized since its original staging for Roland Petit's company. And it should in time prove to be a rather effective showpiece, but little more.

JONES BEACH was just about as hectic and bright as the celebrated locale after which it was named, and it sported an equally hectic and bright score by the young Dutch composer, Jurriaan Andriessen.

The choreography was credited to the combined talents of **Jerome Robbins** and **George Balanchine,** and the sleek bathing suits were by Jantzen.

The ballet is a big slice of rollicking, good natured, comic realism. But most of its amusing situations are merely suggested, rather than worked out choreographically. In the areas where this development should be, classic ballet padding has been inserted.

The four sections were labeled SUNDAY, RESCUE, WAR WITH MOSQUITOES, and HOT DOGS. SUNDAY contained a delightful bit for **Beatrice Tompkins** as a predatory

female, and she dashed through it with her usual flair for comedy.

RESCUE was a rather converted mixture of artificial respiration and love that **Tanaquil LeClercq** and **Nicholas Magallanes** saved from foolishness by the tenderness of their portrayals.

If only the entire ballet could achieve the unity of theme and style that was displayed in WAR WITH MOSQUITOES! Here the choreographers really moulded their material into a hilarious battle between three husky young men and a group of persistent little female mosquitoes. It was, incidentally, the only section in which the use of toe shoes had any dramatic validity.

The closing section contained an all-too-brief fragment in which **Maria Tallchief** and **Jerome Robbins** played at toasting hot dogs. For the rest it gave the audience an opportunity to see a swarm of ballet dancers diving and jiving.

With so large a roster of premieres there remains little space to speak of eleven repertoire works included in the season—or of the impressive dancing that kept popping up in leading roles. But we can't refrain from adding a word about Balanchine's SERENADE. Not having seen it for a while, we found that it emerged with a singular loveliness. Less glittering and theatrical than SYMPHONIE CONCERTANTE, SYMPHONY IN C, or CONCERTO BAROCCO, it so artfully interlaces the simplest of movement with patterns of great complexity, that the difficult things seem easy, and the elementary ones seem unusually eloquent. **Melissa Hayden** invested the central role with touching simplicity.

This same kind of simplicity and sensitivity to the curve of the music made **Tanaquil LeClercq's** solo in THE GUESTS one of those precious pure dancing moments of which there are all too few in any season.

Lew Christensen's ballet, JINX, used a welcome new ending and displayed evidence of growth throughout. But then, growth seems to be the watchword of this happy company and its superb orchestra under Leon Barzin. Let us hope fervently that this will continue to be the case.

Emily Frankel and **Mark Ryder** made their debut as dancer-choreographers on February 6 at the 92nd Street "Y". It was an economical little concert with the simplest of costumes and entirely recorded music. But creatively it was a rich experience.

The total impression was of two wholesome young people who have pertinent things to say and are doing so with modesty and sensitivity. They gave wide berth to the dangerous "self-expression" approach and avoided the use of technique for its own sake. Even in their pure selection called SONATA (Noel Sokoloff) one felt no attempt at personal display. They seemed to take deep pride and pleasure in each others' performing, and they behaved as though it were a privilege to be a dancer.

Miss Frankel's style is essentially lyric and delicate. But it is colored with a sharp sense of characterization — both dramatic and satiric. Her BALLAD OF THE FALSE LADY (a bird's song to a lady who has slain her lover) made keen use of the dramatic in a portrait that was by turns tender and vicious.

Mr. Ryder's phrases build in large chunks, rather than sharply defined lines. His movement is often imaginative, but it has a tendency to become diffuse, as though he had not yet discovered his technical and dramatic potential. His SOLILOQUY (of Richard, Earl of Gloucester) from Shakespeare's "Henry VI" neatly balanced speech and gesture. But it is still too vigorous to be a totally convincing portrayal of a crippled man.

There was a contradiction in THE IRRESISTIBLE FORCE (Mordecai Sheinkman), their little parable on dependency. Mr. Ryder as a grinning, jittering puppet, transforms an empty, parasol toting woman into a creature like himself. Miss Frankel invested the empty woman with so much charm and piquancy that one wondered why she would surrender her definite personality to the much less definite one of the puppet. But she did so in a brief sequence that was wryly amusing.

In HAUNTED MOMENTS (Sound Effects) the dancers resembled two unrelated beings hovering in a demented fog. As they wandered around the blue-lighted stage, one could hear the gurgle of water. Suddenly a sharp sound effect would cut into the gloom. It would repeat itself with slight variations until it stirred one of the creatures into a compulsive reaction. After a moment or two, the sound would subside, and the victim would subside into the burbling blue gloom. The sound effects consisted of familiar things like the chugging of trains, the ticking of a clock, the ringing of a telephone, hysterical laughter, the ringing of a cash register, a rejoicing crowd. Their reactions to the sounds were completely fascinating and proved to be a telling commentary on the inner life.

Like all of their dances, PEOPLE AND THINGS (Noel Sokoloff) was based upon a solid and challenging idea. It tried to indicate what happens to a couple who become the victims of acquisitiveness. Unfortunately, the dancers became so preoccupied with dragging on props that the dance fell apart choreographically. Miss Frankel made some attempt to give dimension to the woman, but Mr. Ryder became a depersonalized messenger boy. If they can strengthen their roles, the dance should become the hilarious experience it narrowly misses being.

★

The **Dudley, Maslow, Bales** Trio and Company had a happy time in their annual "Y" appearance on February 12. For their audience was right with them, applauding old favorites like Sophie Maslow's DUST BOWL BALLADS; opening their hearts to FESTIVAL, her most recent work; encouraging Jane Dudley in her

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exploration of epic dance.

The only novelty on the program was Miss Dudley's revision of her solo performed once before at the New London Festival. Formerly called OUT OF THE CRADLE ENDLESSLY ROCKING, it is now titled FACES OF WOMAN and has been embellished with a brief program note (Birth . . . spring of life and summer . . . darkness . . . emergence.)

Miss Dudley's intention is evidently to capture the maturing process of woman in a heroic, impersonal vein. It is an excellent choice of material for one of her statuesque build and density of style. There are moments when she resembles a handsome granite monument awakened to a state of noble animation.

But some of the structural concepts of the dance have not yet been drawn to their ultimate clarity and effectiveness. For one thing, it is too brief. Miss Dudley has confined herself to the Beethoven Sonata, Opus 32, No. 2, which does not allow her to spin her tale with the unhurried serenity it requires. And from a creative point of view, she has not yet made a complete transition from the personal to the universal. But when she finally does, FACES OF WOMAN stands a good chance of being a fine example of a kind of dance that has been somewhat neglected since the blazing efforts of Isadora and Wigman.

★

Michael Cook, who made his New York Debut on February 19 at Carnegie Recital Hall, is a handsome young man — so handsome, in fact, that one tends to overlook the superficiality of his talent. He is tall and blond with a classic profile and physique. With this superb equipment one would expect him to express himself with vigorous, affirmative gestures. But instead, he is adept at the delicate art of "parlour pantomime", a sketchy pre-Stanislavsky acting technique that allows vague gestures to suffice for movement with a real tactile and emotional sense.

Since the amount of dance in the sketches was negligible, it does not really fall within our province to discuss them in detail. Suffice it to say that they covered a wide range of subject matter and elicited warm applause from the small audience.

★

All the works on the **Choreographers' Workshop** programs of February 26 at Hunter Playhouse employed either speech or song in conjunction with movement. The most ambitious of these was Bonnie Bird's THE ONLY JEALOUSY OF EMER, based upon the play of William Butler Yeats.

The production was obviously the result of much creative thought. But the thought was lavished upon a play that had two strikes against it as dance material. It was a complex Gaelic legend, full of involved symbolism, and too thick verbally to allow for unhampered dance development.

The coordination of movement and words was handled by having a speaker for each dancer. The speakers declaimed

from the pit while their counterparts moved on stage. The movement style, because of the quantity and intensity of the words, was held to a sort of enlarged pantomime with occasional danced phrases.

Bonnie Bird, as the widow Emer, and **Raimonda Orselli,** as the dead man's mistress, performed with a fine intensity heightened by a sensitive "give and take" between them. **Merce Cunningham,** as the ghost of the dead man, used the utmost of gestural economy to integrate the dignity of the living man's personality with the elusiveness of his ghost. **Ronne Aul** and **Dorothy Bird,** as two evil spirits, emphasized the structure and design of their roles, thereby sacrificing some of the needed malevolence.

The atmosphere of mist and sea and inexplicable evil was captured by Lou Harrison in his colorful score. Edwin Danielsen, Lloyd Reynolds, Bonnie Bird, and Florence Peters lavished equally high imagination on decor, masks, make-up, and costumes.

Creating suitable choreography for teen agers is a challenging problem. And **Patricia Newman** found a wholly satisfying approach to it in LET'S BUILD A TOWN, a musical play by Paul Hindemith. She emphasized easy, varied groupings and allowed the native bounce and enthusiasm of the children to supplant virtuoso display. The result was a bright, natural looking series of episodes about youngsters building and running their own town. The animated conducting of Franz Allers helped keep the dancing and singing moving at a merry pace.

SING YOUR PARTNER consisted of two singers (Connie Dosé and John Anderson) and two dancer-choreographers **(Magdelaine Goudreau** and **Bill Myers).** Instead of serving merely as accompanists, the singers were woven into the choreographic pattern, with the dancers taking over the more difficult segments.

The first section called MARKET PLACE (Bolivian Lament) centered about a solo for Mr. Myers. But the rapport among the performers was so strong, that his solo seemed to voice their joint sadness. The second section, AMERICAN FOLK SUITE, gave fresh voice to familiar material.

We found Connie Dosé's singing a particular treat. She is a honey-voiced soprano, who uses her voice with intelligence and feeling.

RIDING HOOD REVISITED, the fourth scheduled work, was cancelled because of an unfortunate accident. In its place, **Herbert Ross** and his company repeated CAPRICHOS, an outstanding feature of the January Workshop program.

★

There were no brand new works on **Nina Fonaroff's** March 5 concert at the 92nd Street "Y". And her most recent work, MASQUE (see March issue), does not indicate a gain in dramatic or personal insight. Yet Miss Fonaroff remains one of the most captivating talents in the modern dance field.

This is so because her personal dancing style has a unique flavor, and her group choreography is theatrical without being superficial. As a dancer, Miss Fonaroff relies little (perhaps too little) upon virtuosity. Hers is the way of delicacy and incisive understatement. Yet in the gestures of her tiny hands and the tilt of her neatly set head, she achieves an amazing variety of mood and characterization.

As a choreographer, Miss Fonaroff again shows range and a keen sense of style. OF TRAGIC GESTURE uses four velvet-clad women in bold, semi-abstract patterns that have plenty of substance. MR. PUPPET contrasts the tormented pantomime of a lonely man-puppet with the feathery gaucheness of his beloved. "OF SONDRY WIMMEN" combines humorous Chaucerian words with interestingly distorted movement based upon the postures in Medieval tapestries. The solo, LITTLE THEODOLINA, and the group work, MASQUE, are flavored with more than a soupcon of ballet. In fact, so much stylistic command makes us all wait all the more impatiently for new works of the maturity that was augured in OF TRAGIC GESTURE and MR. PUPPET, but certainly was not realized in MASQUE with its larmoyant play-within-a-play.

Miss Fonaroff was assisted by guest artist, **Natanya Neumann,** who looked radiant and danced with command. The remainder of her excellent little company consisted of actors **James Doohan** (MR. PUPPET) and **Leslie Nielson** (the Raconteur in "OF SONDRY WIMMEN") and dancers **Ted Dalbotten, Jana Czernitzska, Shirley Cohen, Loyce Johnson, Marian Schapiro, Jack Moore, Philip Nasta, Alec Rubin, Noel Schwartz,** and **Jan Merlin. Louis Horst** and **Robert Starer** shared piano honors.

Doris Hering

MARA and Company
at the American Museum of Natural History, New York City, February 23, 1950

An excursion, like this, into the dances of the Far East, always reaffirms the conviction that this type of program provides the recital-goer with two things of value: first, and before all, a rich and fascinating entertainment, and again, a more intimate knowledge of just human beings, wherever they are. The human beings danced in this intelligently planned, well executed program are those of China, Japan and Cambodia. The dancers were **Mara,** in dances of Cambodia, in which she has no peer, at least among western dancers, **Michiko,** utterly exquisite in the paradoxically sharp-delicate Japanese Kenbu and Odori dances, **Chao-li Chi** in derivative Chinese shadow-boxing pantomimes. These were supported by a capable company consisting of **Margo, Ann Winter, Yukee** and **Dean Crane.** The latter dancer, in his debut, promises to become a formidable executant of the subtle, emotionally disciplined style projected with such command by **Mara,** the head of this well favoured little company.

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sian parentage, is a student and specialist in Apsara, which is the name given to the classic court dance of Cambodia, just as ballet or modern dance are the names of schools of dance in the West. Apsara will never be fully appreciated by the Western eye until it is fully understood that its purpose is introversion and reflection, not the stirring of the senses, its physical expression stony and disciplined in movement of head, torso and feet, rather than full of sensual grace, as in Kathakali, Bharata Natyam and other idigenous styles seen in nearby India. Apsara is the fruit of a little known culture which it is admittedly difficult for the Western intelligence to understand, and easy to criticize.

As an exponent of this esoteric style, Mara surely commands the intellect, if not the heart, and in doing this, she is projecting honestly and faithfully the dances of Angkor Vat, putting integrity ahead of the desire to win an easy success with audiences of the West. This is not to say that these dances cannot entertain or provoke emotion, because surely her Leper King stirred horror and pity. Mara opened her concert with a fragment of the ceremonial court dance of Cambodia, which consisted of little movement below the knee, and much putting on and taking off of brocaded draperies and crowns, all accompanied by trance-like movement of the head, torso and arms. The program notes offer here the little gem of information to the effect that in Cambodia, alternate months, starting with February, are female. In all her dances, as the Golden Bird, as the Peacock, in the Fire Dance, in those already mentioned, Mara shows a sense of harmony arising from deep inward, self-recognition; she shows also a predominance of intellect over emotion, strength over delicacy. Her costumes are fabulous for variety, colour and style.

Among her supporting dancers, **Dean Crane** was interesting for a sympathetic perception and interpretation of the harmonic Eastern style.

Michiko appeared in three Japanese dances, all of them pantomimes evocative of the poetic Japanese past. She danced the Spirit of the Plum Blossom, a Sword Dance, and a pantomime of a feudal Japanese peddler with paper dolls for sale. There may be more winning arguments for the preservation of the Japanese classic dances, but these eyes have never seen any.

This program is one of a series called **"Around the World in Song and Dance"**, arranged by **Hazel Lockwood Muller** of the American Museum of Natural History, a spot which is fast becoming a habit with the New York concert going public.

H. D.

via the grapevine

(continued from page 7)

the first time this Spring . . . **Sadler's Wells will open in a 3-week season at the Met September 10th-October 1st,** with a repertory of ten productions, among them revivals of GISELLE and LES PATINEURS, and others, including a new de Valois opus, DON QUIXOTE (reviewed in London letter, this issue) and THE PROSPECT BEFORE US. The remaining fifteen weeks of its tour will be spent in 25 cities in the United States and eastern Canada . . . **Rosario and Antonio** are going to Spain to appear in two Spanish-made films, TEMPRANILLO and EL REY DE SIERRA MORENA, as principal dancers and choreographers . . . A second daughter was born to **Paul Draper** and **Heidi Vosseler** in New York City on March 6th . . . A second heir (or heiress) is anticipated by **Maria Karnilova** (one-time solo dancer with Ballet Theatre) early this summer . . . **Katherine Sergava's** excursion into legitimate drama was well worth the trip if one is to judge from her exquisite interpretation of Melisande in the Gellendre Theatre production of PELLEAS AND MELISANDE. Here is a dancer-actress of poetic dimensions . . . Dancing schools outside, as well as inside the framework of the American Theatre Wing, will gird to combat action taken to cut V. A. funds to dance teachers, since the crackdown of President Truman. Several meetings have already netted a program of defense and offense which will shortly be launched against this destructive action . . . **Katherine Dunham** and her company arrive in New York on April 8th on the Italia, to appear here after an absence of two years in Europe. The company will have a brief two week session in April; thereafter, will go to South America for lengthy tour . . . Numberless people in the dance profession who knew **Lilias Courtney** of Louisville, Ky., in her 23 years in that city, mourn her untimely death in February. Miss Courtney pioneered ballet in Louisville, today a center for dance and art the equal of great metropolitan centers. She organized the Little Theater of Dance Arts there and has founded two companies, the Lilias Courtney Ballet Company and the Junior Ballet Company. Her most famous pupil, Dorothy Etheridge went from the Courtney School straight into Ballet Russe de Monte Carlo . . . **Lillian Moore** is choreographer for the NBC-TV Opera Theatre, which on April 3rd beams THE TALES OF HOFFMAN over WNBT (Channel IV) at 9:30 P.M. The principal role of Olympia will be danced by **Dorothy Etheridge** . . . The last of the series of lectures on Dance Immortals by **Walter Terry** to be given on April 17th at the 92nd Street YMHA will be called "The Heritage." The guest artists for this occasion have not yet been announced, but Mr. Terry promises a surprise . . . The annual auditions for the concert debut sponsored by the 92nd Street YMHA will be held at the Y on June 5, 1950. Five dancers will be selected from among the contestants. Persons with works to show should write to William Kolodney, educational director of the YMHA, Lexington Avenue at 92nd Street, New York City . . . **Wendy Toye,** English choreographer, has arrived in New York to direct and stage dances for the forthcoming musical production of PETER PAN, which will use an ensemble of six boys . . . It almost looks as if the fourth and still-born Ballet Ballad, called RIDING HOOD REVISITED, is hexed. The John LaTouche-Jerome Moross work, scheduled to be premiered on the February 26th Choreographers Workshop performance has been indefinitely postponed because of the dress rehearsal accident to its principal dancer, **Tommy Rall.** Tommy was struck on the head during rehearsal by a falling flat and was stricken unconscious. His injury was not serious, fortunately, and he is back again in the cast of MISS LIBERTY, in which he is the lead dancer. This casualty, and the fact that most of the cast of R.H.R. is composed of dancers drawn from MISS LIBERTY (which now goes into a Sunday schedule) will prohibit the showing of the work for some time. Miss **Trudy Goth,** director of the Workshop, promises, however, that the work will definitely appear on a future workshop program . . . **Eddie Phillips** understudied for Tommy Rall in MISS LIBERTY during the three performances following Tommy's injury . . . The Dance Department of the 58th Street branch of the New York Public Library will sponsor an exhibition during the entire month of April on **José Limon.** Pictures, programs and other memorabilia from the collection of **Arthur Todd** will compose this exhibit. Mr. Todd, a contributing editor of DANCE Magazine, this month becomes the American correspondent for **Ballet Today,** a British periodical . . . **Beatrice Seckler** is at work on a new opus for the Contemporary Dance Company, which may thus become re-activated in the near future after a flash opening and a moribund winter . . . The gifted youngsters of the High School of Performing Arts of the City of New York will be seen in annual recital on May 28th at the Hunter Playhouse . . . **Orest Sergievsky,** former leading dancer with Ballet Russe de Monte Carlo and Original Ballet Russe, opens a New York school on April 1st to be called Theatre Studio of the Dance. The studio is immense, 130 ft. long, has 200 sq. feet of mirrors and will further be distinguished by the fact that it will be the stage for a series of monthly dance recitals to be held there by dancers to be announced. The only teacher definitely announced for its faculty is Patricia Bowman. Others will be announced in coming issues. The opening of the T.S.D. brought out a crowd of dance notables who helped Orest make merry . . . **Eileen O'Connor** announces that the Academy of Ballet Perfection is moving to its new home on West 56th Street April 1st, another celebrated school to rub

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elbows with those in Ballet Alley. Daily classes in ballet are given by Miss O'Connor and in Spanish dance by **Angel Cansino.** The pupils of the O'Connor School will appear in recital on May 29th at Carnegie Recital Hall in THE LEGEND OF PRINCESS LAU and LE DEBUT BLANC . . . The U. S. Army has (of all things) produced a dance film. It is called NATIONAL FOLK FESTIVAL and is about the annual affair in St. Louis. This year's meet is April 12-15, the 16th annual festival, held in the huge Kiel Auditorium—and don't forget it. . . A film of the West Indian dancer, **Bélle Rosette,** has been discovered by D. D. Livingston and released through the New York Dance Film Society for use by dance teachers and colleges . . . **Ronne Aul** is another dancer to open a new New York Studio . . . **Laurent Novikoff** has become artistic director of the newly opened Ballet Russe Academy in Cleveland, Ohio . . . . **La Meri** will speak on "Dance Appreciation" at the Ethnologic Dance Center on April 14th at 4:30 P.M. This is the 20th and last lecture in the series that has been presented at the Center for the academic term 1949-50. Others who appeared on this series include **Ruth St. Denis, Jack Cole, Grant Code, Dwight Godwin, Jess Meeker, Manuel Galea, Virginia Miller, Josefina Garcia, Taneo, Antoinette de Monplaisir, Mari Lyn, Rebecca Harris** and **Peter di Falco.** The last three presented their lectures as part of the third year academic training program of the school . . . A ballet dinner ball will be held under the auspices of Ballet Associates in the grand ballroom of the Waldorf-Astoria on April 20 to raise funds for the projected trip of the **New York City Ballet** to England. Emil Coleman's orchestra will play and at midnight there will be a ballet divertissement by members of the company.

★

LONDON

Moira Shearer married writer Ludovic Kennedy at the Royal Chapel of Hampton Court Palace on February 25th in the presence of 350 guests — among them **Sacheverell Sitwell, Emeric Pressburger** (director of THE RED SHOES) and the Stage Door keeper from Covent Garden. Few Sadler's Wells dancers were able to attend owing to rehearsals. The Kennedys had a week's honeymoon in the Pyrennees and then Moira had to be back to dance Symphonic Variations at the Royal Gala for the French President at Covent Garden.

At the Royal Gala on March 5 given in honour of President Auriol of France, **Ninette de Valois** received the Legion d'Honneur at the hands of M. Auriol in the Royal Box, in the presence of the King and Queen of England.

Another royally attended gala was the dinner ball in aid of the Sadler's Wells benevolent fund given at the Dorchester Hotel on March 1 by the Oxford and Cambridge Ballet Clubs. **Robert Helpmann** compered a cabaret (given by the Wells dancers) which kept everyone in stitches and the whole affair was described as a fabulous success. **Princess Margaret,** who attended, was seen dancing with **Robert Helpmann** and with **Michael Somes.**

Ninette de Valois was guest of honour at the Founders Day celebrations at Girton College (for women), Cambridge, this year. This is about the highest compliment Girton can pay any professional woman. On the next day, Miss de Valois gave a brilliant talk to a capacity audience at the Royal Academy of Dancing on Sadler's Wells 1949 American tour.

Ninette de Valois' new ballet, DON QUIXOTE, premiered at Covent Garden on February 20, was seen by an ultra-distinguished first-night audience and acclaimed with much fanfare in the next morning's daily press. More detailed criticisms in the weekly and monthly journals, however, were less favourable. The work is long drawn out (5 scenes, a prologue and epilogue) and depicts in naturalistic fashion episodes from Cervantes' masterpiece. The necessity of cramping so much into a mere 45 minutes has resulted in sketchy outlining and no real development of either character or movement. **Robert Helpmann** wends his weary way throughout as the Don and **Fonteyn** has flashes of brilliance as the peasant, Aldonza. **Alex Grant** is extraordinarily moving as the faithful Sancho Panza, although he has almost nothing to do. Edward Burra contributes many decors and one brilliant drop and the score by Roberto Gerhard is excellent. The large company works hard and the ballet is competently staged, but, alas, not very interesting.

This year's **BALLET ANNUAL** (no. 4) is the best yet and a fine job of assembling has been done by editor **Arnold L. Haskell. Ann Barzel** again puts the year's happenings in America into perspective, **Irene Lidova** contributes more brilliant pen portraits of French dancers, **Cyril Beaumont** writes his "Hommage a Renee Jeanmaire" which should well make her immortal, and there are other articles on a wide variety of dance subjects. The illustrations are numerous and good and owing to the greater interchange of companies, the volume has more interest for American readers than any of its predecessors.

We don't expect to be believed, but a letter really WAS received at Covent Garden recently addressed to **Marius Petipa, Esq.,** asking for a signed photograph, because the writer "so admired your ballet, THE SLEEPING BEAUTY." The letter was pinned on the theatre bulletin board for days, but no one claimed it . . .

M. C.

★

PARIS

PHEDRE, a Cocteau-Lifar ballet, is to have its premiere on May 12th at the Opera with **Toumanova** dancing the lead. Lifar has staged another new work for the Opera PASSION, to the first movement of the Cesar Franck Symphony. **Liane Dayde** has the lead. Although the tempest of jealousy over the advancement of the Mlles. Dayde and **Josette Clavier** continues inside the Opera ballet, the public agrees that both girls are exceptionally talented and deserve their advancement.

At the Opera Comique, a young Armenian artist, Rouben Ter-Arutinian, has done

stimulating decors for the Jean-Jacques Etchevery ballet, CONCERTO. Ter-Arutinian is the artist who did the costumes for SALOME at the Vienna Opera when Ljuba Welitsch sang it there. He is going to New York later this year.

A society calling itself "Friends of the French Foot Library" made its debut in Paris last month. Not only feet, but hands of famous persons will be preserved by this club. It was founded by Michel de Bry. Already in the collection are casts of the feet of Katherine Dunham and Tamara Toumanova, and hands of Jean Paul Sartre, Jean Cocteau and Prince and Princess Aly Khan.

Jose Greco and his company have come through Paris en route from Spain, where they have been rehearsing, to Holland, where their six month 1950 tour of Europe is to open. They have acquired a new conductor, a young American, Charles Richard, of the Boston Opera Company. He is also a notable pianist.

One of the most illustrous acrobatic dance acts in Europe, **Darvas** and **Julia,** are headlined at the ABC Variety House for their first appearance on a Parisian stage, and they are doubling at the Bal Tabarin. Their sensational finale is a stunt in which Darvas throws Julia across the floor from a height of fifteen feet.

G. A.

★

CHICAGO

Ballet Russe dancer **George Verdak,** whose preposterous ballerinas have been amusing us for a long time, had an exhibit of his drawings at the 750 Galleries here from March 15 to April 1.

When **March Platt** was ill for several days, former Ballet Russe dancer, **John Kelly,** went on for him in KISS ME, KATE, and did very well. Between 'Biancas' he worked on Blue Bird, which he was to dance with **Doris Atkinson** for the Chicago Ballet Guild benefit.

José Limon's Chicago concert was a great success, with both repertory and personnel (especially **Pauline Koner)** coming in for praise. After the performance, the board of directors of the Chicago Dance Council gave a party for the troupe in Ida Noyes Hall at the University of Chicago.

Alan and **Blanche Lund,** attractive Canadian team, are a big hit at the Palmer House's Empire Room, where their ballet-ballroom dances range from waltzes to a swank travesty of square dancing.

Although **Joy Williams reached** Chicago before the Ballets de Paris, she did not dance with the company and **Ursula Kubler** danced the role of The Most Beautiful Girl in the World in LE RENDEZ-VOUS. Miss Williams came to town to be near fiance Michael Brown, currently singing and playing at the Buttery. The Parisian company delighted theatre-goers. Balletomanes beefed at the lack of dance in the offerings.

Katya Delakova and **Fred Berk** appeared in their own dances, as well as in a choral pageant presented at the Eighth Street Theatre on March 26th by the Halevi Choral Society.

Ed Durlacher will be the chief attraction for the Chicago Dance Council's April meeting.

Jose Castro and a group of twelve dancers appeared in an informal studio performance on February 26, showing the development of the rumba from its African origins all the way to the ballroom. A cuadro flamenco brought the concert to a finale.

Eleanor Lauer, who had housing difficulties for her school, is now ensconced in great style in the old Cyrus McCormack mansion, a Chicago landmark. Miss Lauer and assistant teachers, **Ruth Lenz** and **Beth Osgood,** gave a demonstration and program at Mundelein College on February 28. Dances presented were CHACONNE and six dances to poems of Edith Sitwell.

Edna McRae presented a dance program for the Art Institute alumni at Fullerton Hall on February 23, featuring LES SYLPHIDES and dances from CARMEN. High point was a lovely pas de deux danced by **Barbara Atkins** and **Frank Derbas.** Young Miss Atkins' talents are so obvious, one is not being particularly prophetic in saying that she is the newest dancer who will go the farthest, the fastest, in ballet.

A. B.

★

SAN FRANCISCO

Willam Christensen's new work, NOTHING DOING BAR was premiered at the High School Auditorium. Music is Milhaud's "Le Boeuf sur le Toit." Mr. Christensen is now conducting a ballet class for a private school, Miss Burke's, in addition to his work in his own school. **Lew Christensen** has returned from New York, where his ballet, JINX, was given by the New York City Ballet company.

The San Francisco Ballet loses an invaluable unit in the person of the departing **Guillermo del Oro.** Also leaving the company are **Ludmila Liashenko** and **Dolores Richardson.**

Merriem Lanova will create a ballet called DANCER'S NIGHTMARE for Pacific Dance Theatre. **Walton Biggerstaff** will do a classic divertissement (for the same company's next season) to Beethoven's Bagatelle.

Marge and **Gower Champion** really held their own at the Peacock Court here while the fabulous Ballet Theatre was in town. B. T. finished its S. F. engagement triumphantly. Youskevitch observed, before leaving town, that he awaits the time when a ballet dancer will be sainted for the life of devotion, hardships and unstinting labour which is a ballet dancer's life. What about St. Igor, a likely candidate?

A remarkable trio, **Ann Halprin, Welland Lathrop** and **Richard Ford,** appeared in a repeat concert at the Marines Memorial Theatre with several exceptional works, FIRST CENTURY or LIFE AND TIMES OF THE GADGET, THE LONELY ONES and DISSONANT INTERVAL. The workshop behind these creative people is today producing a crop of dancers who promise great creativity to the future.

B. de B.

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young dancer

contest letters

(*Continued from page* 30)

Dear YOUNG DANCER:

I like to dance because it makes me happy. Dancing makes me feel like I am in Fairyland. I can play like I am a fairy, or an elf or a queen.

Mother says dancing gives me "poise and grace". She had to tell me what that means. But she did not have to tell me why I like to dance. I love to dance with the music and wear pretty costumes because it makes me happy.

Very truly yours,
Judith Weston, age 8
323 6th Street
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(pupil of **Constance Hardings** of Bristol, Va.)

Dear YOUNG DANCER:

To me, dancing is a simple yet beautiful means of self-expression. It gives me an opportunity to set my own ideas and feelings into motion while at the same time trying to duplicate the techniques created by dancers many generations ago.

Since the beginning of time dance has been used by man to express his ideas, his wishes, and even episodes in his daily life. The cave men were probably the first to do this. Much later our own American Indians created many spirited and unusual dances symbolizing prayer, war, and peace, to name but a few.

Even now, in modern times man uses dance movements to make himself understood. Perhaps he doesn't make as much use of his body as his ancestors did, but what person of today does not unconsciously use his hands, his arms, his head, and some times even his feet to supplement his vocabulary?

Today we have many forms of dance. Some of them such as ballet and oriental dancing are built around specific techniques while others such as modern and interpretive dance are worked out according to the moods and feelings of the dancer. But in my opinion, dance, no matter of what type, offers even the student the chance to create something of his own from it.

Therefore I feel that the dancer has an advantage over the average person for he is unlimited in his expression and may use to its fullest extent man's oldest and most valuable instrument, his body.

Sincerely yours,
Barbara Dias, age 15
Los Angeles, 27, Calif.

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news of young dancers

(Continued from page 31)

Hallenbeck as prima ballerina, appeared on the second half of the program.

"Dansecapades", the annual Hallenbeck recital, will be presented for three evenings and a Saturday matinee on June 8, 9 and 10 with a cast of 600 children.

★

The children you see in the photo of the Houston, Texas group on the center spread, YOUNG DANCER section, are only a few of the more than one hundred pupils of **Emmamae Horn**, who participated in the Jewel Ballet given at the Coliseum in Houston on February 22 and 23 at the Shriners Crippled Children's Ball.

The young dancers in the Horn school have been kept quite busy recently, as a number of the advanced pupils appeared on February 15, 16 and 17 in a presentation of the opera, "Bartered Bride", dancing the Polka, Furiante and ballet of the strolling players.

★

It was hard work but worth it, was the opinion of nearly two hundred people involved in the staging and presentation of the colossal show, **"Stepping Stars"**, the 23rd annual recital of the **Gertrude Blanck** School of Schenectady, N. Y. It took place at the Plaza Theatre of that City on February 21 and was highlighted by two major ballets, called "Slaughter on 10th Avenue" and "Winter Ballet".

Orlando Pigliavento, one of the blue ribbon dancers of the school, is going to New York in April to continue study toward a professional career. Best of luck, Orlando!

★

There are two dancing schools that go by the name of YOUNG DANCERS' SCHOOL (actually) and they are located in Toronto and Welland, in Canada, both under the direction of **Beth Weyms**. Both schools have annual events called **"Visitors Day"** in which the work of the school is exhibited to parents and a wider audience. This year they were held in Toronto and Welland on January 30 and 31, respectively. Of special interest to young dancers elsewhere is the fact that these young dancers essay choreography under the direction of their teacher, Miss Weyms.

They also have a Ballet Club, sessions of which are open to all ballet pupils, 8 years of age and over, in which stories of ballets, music, history, costume, mime, theory and famous dancers are discussed to a draw.

To go even further, written examinations on the knowledge of ballet were held in March for pupils ten years of age and over.

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26 KALEENKA—Folk
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31. NAUGHTY GIRL POLKA—Child's
39. POET'S LOVE—Folk: Group, 4 Girls & 1 Boy
42. POLISH MAZURKA—Folk
47. RUSSIAN COUPLE DANCE—Folk Boy and Girl
49. RUSSIAN FOLK SONGS—Folk
50. RUSSIAN PEASANT DANCE—Folk
51. RUSSIAN SWEETHEARTS—Folk
52. RUSTIC CARNIVAL—Character: 2 Girls
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25. HUNGARIAN FOLK DANCE—Character: Folk
27. LA COQUETTE—Toe
28. LA DANSEUSE—Toe
29. MOMENT LYRIQUE—Toe
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37. PIERROT—Character
40. POLISH BRIDE—Character
41. POLKA CAPRICE—Classic Toe
42. POLISH MAZURKA—Folk
43. POLKA MUSETTE—Couple Dance
44. POMPONETTE—Character
45. PUPPETS—Character: Boy and Girl
46. RENDEZVOUS—Character Solo
48. RUSSIAN DANCE—Folk
53. SERENADE D'AMOUR—Classic Boy and Girl
55. SLEEPING BEAUTY VALSE—Classic
57. TAMARA—Character: Semi-Oriental
58. THE FIREFLY—Classic
59. THE GOLDEN DOLL—Semi-Character
60. THE HUNGRY DON JUAN—Character: Boy & Girl
61. THE HUSSAR—Military Solo
63. THE MOON FAIRY—Classic Toe
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